

SCIENCE AND ART DEPARTMENT.

NOTES

FOR

A UNIVERSAL ART INVENTORY OF WORKS
OF FINE ART

WHICH MAY BE FOUND THROUGHOUT

THE CONTINENT OF EUROPE,

FOR THE MOST PART

IN ECCLESIASTICAL BUILDINGS

AND IN CONNEXION WITH

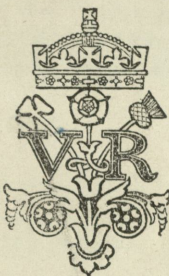
ARCHITECTURE:

COMPILED FOR THE USE OF THE SOUTH KENSINGTON MUSEUM
AND THE SCHOOLS OF ART IN THE UNITED KINGDOM.

EDITED BY

HENRY COLE, C.B.

DIRECTOR OF THE SOUTH KENSINGTON MUSEUM, AND SECRETARY OF THE
SCIENCE AND ART DEPARTMENT.



LONDON:

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Art Library

PREFACE.

1. With a view of enabling the Department of Science and Art to obtain reproductions of the finest examples of art in foreign countries, Earl Russell in February 1864, on the motion of Earl Granville, the Lord President of the Council at that date, addressed to Her Majesty's representatives at Paris, Dresden, Berlin, Munich, Turin, and Rome a request that they would obtain printed catalogues of the great galleries, of art museums and of collections of ornamental art, including examples of skilled workmanship, which now exist in the chief cities of continental Europe, in order that such information when collected and arranged may be for the mutual benefit of this and of foreign countries.

2. In reply to this application catalogues and other information were transmitted from Rome, Berlin, Munich, Turin, Naples, Milan, and other cities in Italy.

3. These catalogues for the most part refer to collections being the property of the respective states which are exhibited in public museums and galleries, but do not afford information respecting monuments or collections in the treasuries of the cathedrals, churches, monasteries, &c.

4. It was proposed that the inventory contemplated in Lord Granville's letter should be classed like the Art Inventory in the South Kensington Museum under the following heads, namely :

1. Sculpture and modelling.
2. Medals and engraved gems.
3. Mosaics for walls and floors.
4. Paintings especially connected with architecture.
5. Japanned or lacquered work.
6. Glass painting.
7. Enamels.
8. Pottery.
9. Glass manufactures.
10. Works in metal.
11. Watches and clocks.
12. Jewellery and decorative objects in precious materials.

13. Arms, armour, and accoutrements.
14. Furniture.
15. Leather work.
16. Basket work.
17. Textile fabrics.
18. Bookbinding and book decoration generally.
19. Miscellaneous.

5. It has been thought expedient to commence the notes for this universal inventory with those objects which, not being collected and exhibited in public galleries, involve trouble in finding them. The present notes refer largely to objects being portions of the architectural decorations of public buildings.

6. Towards collecting this information the wishes of the Committee of Council on Education in the first instance were made known publicly and advertised in the useful handbooks published by Mr. Murray, but scarcely any information was obtained by this mode, and it was finally determined to collect such information as might be possible from various publications so as to form a basis, however imperfect.

7. Such information will then be addressed to persons specially learned in each class of objects, in order that it may be amplified and corrected by them.

8. Mr. Murray with public spirit gave permission to have notices of objects extracted from his series of valuable handbooks, which undoubtedly is the most compendious source from which they could be obtained; other publications have been examined, but the work must only be considered as a beginning, and has no pretensions to completeness, and notices of objects which are omitted will be thankfully received. Inventories for the following classes of objects have been compiled.

Mosaics.

Glass painting.

Enamels.

Works in metal.

Jewelry and decorative objects in precious materials.

Arms, armour, and accoutrements.

Wood carving.

The other classes are in preparation.

January 1867.

H. C.

MINUTE AND CORRESPONDENCE RELATING TO THE
INTERCHANGE OF REPRODUCTIONS OF WORKS OF
ART WITH FOREIGN GOVERNMENTS.

At South Kensington, the 8th day of February 1864.

By the Right Honourable the Lords of the Committee of Her Majesty's
most Honourable Privy Council on Education.

Present :

The Right Hon. the Earl GRANVILLE, K.G.

The Right Hon. HENRY A. BRUCE, M.P.

Read the following memorandum and approved the same.

*Memorandum on the International Exchange of Copies of Works of Fine
Art.*

1. The collections of the South Kensington Museum now possess many examples of works of fine art executed in various kinds of materials, which are unique for their beauty, excellence, and rarity.
2. In like manner most of the art museums of the continent contain similar works.
3. Such objects must always remain permanently as national treasures of the respective countries possessing them.
4. Although the originals cannot be acquired, various modes of reproduction are now matured and employed, such as electrotyping, photography, elastic moulding, &c., whereby admirable substitutes may be easily obtained with perfect security to the originals.
5. The important national art museums at Paris, Berlin, Dresden, Munich, &c. already possess plaster casts of ancient marbles representing originals which are not in their own possession. But no comprehensive system appears yet to have been matured of employing electrotyping or photography to obtain copies of objects.
6. A commencement of issuing duplicates of fine objects useful in general art instruction, however, has been made by the South Kensington Museum. For example, through the intervention of His Royal Highness the Prince Consort, copies have been obtained of the numerous works of fine art in the possession of Her Majesty the Queen. Through the liberality of His Majesty the Emperor of the French the Science and Art Department was enabled in 1855, during the Paris Exhibition, to obtain electrotypes and photographs of numerous objects in the Louvre and Musée d'Artillerie at Paris. Photographs also have been taken of the most important objects which for public instruction and gratification were so liberally lent to the Department by private proprietors during the International Exhibition of 1862. The University of Oxford unreservedly has permitted photographs to be taken of its original drawings by Michael Angelo and Raffaele. Arrangements now exist at the South Kensington Museum by which every object of the Art Collections may be copied by some one of the many processes.
7. The period therefore seems to have arrived when friendly relations might, with reciprocal advantages, be established between foreign museums and the South Kensington Museum for the purpose of organizing some system of an international exchange of copies of the finest works of art which each museum possesses, and I would venture to submit that the Lords of the Committee of Council on Education should sanction an application to Her Majesty's Secretary of State for Foreign Affairs with this view, and request his Lordship to bring the subject before the Governments of the various countries which possess museums and works of art.
8. The accompanying art inventory of the South Kensington Museum shows the nature of the objects already the property of the museum. Many objects of exceptional beauty and rarity might be copied, and the nature of the copies has been indicated in the inventory. These might be deemed worthy of the acceptance of the museums of other countries. At the same time it may be observed that every object named in the inventory might be copied if desired.
9. I recommend that a copy of this catalogue should be forwarded to Her Majesty's Ministers abroad, through the Foreign Office, to be delivered to the various Governments. A request should be made to such Governments to forward to the South Kensington Museum any printed or MS. catalogues of their own museums, in which the objects excellent and rare might be denoted in a similar way. Opportunity might be taken to inquire if the respective Governments would be disposed to entertain the idea of an exchange of copies of objects, and if they should concur in the idea to ask them to authorize the various directors of museums to communicate directly with the Lords of the Committee of Council on Education at the South Kensington Museum.

HENRY COLE,

Secretary and General Superintendent.

South Kensington Museum,
8th February 1864.

The Lord President will himself address a letter to the Secretary of State for Foreign Affairs.

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8th February 1864.

MY LORD,

I HAVE the honour to inclose for your Lordship's information the copy of a Minute (see previous Minute) of the Committee of Council on Education, and in reference to it, to solicit your Lordship's assistance in procuring for the use of the Department of Science and Art copies of all printed catalogues of the great galleries of art, museums, and collections of ornamental art, including examples of skilled workmanship, which now exist in the chief cities of continental Europe.

2. Such information will, I feel assured, prove highly useful for the guidance of the officers of this Department, as well as of the officers of other public institutions, by informing them of the great examples which now exist, and the places of their deposit, assisting them when such objects are offered for sale, and guarding them against spurious imitations, which are now executed with the greatest ingenuity and skill.

When carefully digested and arranged (which is contemplated as part of the proposal) the combined inventory would form an appropriate offering to the institutions which have contributed to its formation, and might also be made more extensively useful by its publication with the other similar works circulated by this Department.

3. This information sought by means of your Lordship's assistance does not refer to collections of natural history or to objects, the merit of which consists only in their great antiquity or rarity, or to objects which may be vulgarly called curiosities, but solely to works of fine art or art workmanship.

These may be classed as :

1. Sculpture.
2. Medals and engraved Gems.
3. Mosaics.
4. Painting.
5. Japaned or lacquered work.
6. Glass Painting.
7. Enamel.
8. Pottery.
9. Glass Manufactures.
10. Works in Metal.
11. Watches and Clocks.
12. Jewelry and decorative objects in precious materials.
13. Arms, Armour, and Accoutrements.
14. Furniture, &c.
15. Leather work.
16. Basket work.
17. Textile Fabrics.
18. Bookbinding and Book decoration generally.

4. Galleries of fine art and museums of every class are finding a rapid development throughout Europe, and increased attention is paid to the objects which they contain. They are not by any means confined to the seats of Government where Her Majesty's Ministers are in residence, but they would be readily pointed out by the scientific men usually connected with the Government.

They may be generally described as :—

- A. The private collections of the Sovereign and in the Royal Palaces, but opened for public inspection.
 - B. The State or Public Collections.
 - C. The collections of the church, in the Treasuries of Cathedrals, Churches, Monasteries, &c.
 - D. The collections of Towns, Guilds, and Municipalities in their Halls.
 - E. Well known collections of private individuals which are heir looms of a permanent character.
5. In cases of collections where the articles are of rare excellence, and a catalogue has not been printed, this Department would willingly defray such moderate charge as might be incurred for a manuscript list of the most select objects.

6. I hope from the importance I attach to this proposal that it may meet with your warm concurrence, and that your Lordship will be pleased to enlist the earnest assistance of Her Majesty's Ministers at foreign courts in giving a full development to the undertaking, and I shall be happy to give directions that they may be supplied with the catalogues of this Museum, and receive any assistance and facilities here which may be requested on their part for any scientific persons who may visit it.

I have, &c.
(Signed) GRANVILLE.

The Secretary of State
for Foreign Affairs.

Instructions to Her Majesty's Representatives at Dresden, Paris, Munich, Berlin, Turin, and Rome, dated Foreign Office, 17th February 1864.

MY LORD [OR SIR],

I HAVE received from the President of the Committee of Council on Education a request for assistance in procuring for the use of the Department of Science and Art copies of all printed catalogues of the great galleries of art, museums, and collections of ornamental art, including examples of skilled workmanship, which now exist in the chief cities of continental Europe.

The precise nature of the objects of art which the Committee have in view is stated in their letter, of which I enclose a copy for your more complete information, and in which are further pointed out the collec-

tions where the objects of which a catalogue is desired may be found, and the sources from which information on the subject may be obtained.

You will further perceive that in certain cases the Committee would be prepared to defray any moderate charge for manuscript lists of objects of rare excellence.

I have now to instruct you to take such steps as you may consider best calculated for carrying out the wishes of the Committee, as explained in their letter, so far as the galleries and collections of [Saxony] are concerned, and in so doing you will cause to be made known to the various institutions from which information is requested the desire of the Commission that such information, when collected and arranged, may be for the mutual benefit of this and of foreign countries.

I am, &c.

(Signed) RUSSELL.

Foreign Office, April 5th 1864.

Letter from Mr. Layard, transmitting despatch from H.M. Minister at Munich with reference to the supply of printed catalogues of works of art in Bavaria.

Munich, 29th March 1864.

Despatch from H.M. Minister at Munich to Earl Russell, stating that he had conferred with Baron Schrenk as to catalogues, &c.; that by the Minister of Public Works he had been put into communication with Professor von Hefner Alteneck, in charge of the engravings, who expressed his satisfaction at the realization of a project he had long considered necessary; that in his opinion it would be desirable to make a correct and detailed history of the various collections in Bavaria; that there were many rich private collections of ornamental art of which no record existed; that it is doubtful if the catalogues of the galleries of art now in existence would furnish what is required. Professor von Hefner promised a memorandum, which H.M. Minister would forward to Earl Russell.

Foreign Office, 6th May 1864.

Mr. Murray transmits to the Secretary of the Science and Art Department a despatch and enclosures from H.M. Minister at Munich, reporting further steps taken to procure catalogues of the galleries of art.

Munich, 25th April 1864.

H.M. Minister at Munich forwards to Earl Russell the translation of a letter received from Professor von Hefner Alteneck, and expresses his opinion as to the professor's suggestions of the mode of complying with the wishes of the Committee of Council on Education, and states that he has handed to Baron Schrenk a memorandum on the subject. Baron Schrenk will confer with the Minister of Public Works, and every assistance will be given to carry out the wishes expressed.

Memorandum given by H.M. Minister at Munich to Baron Schrenk:—

Dans un but Européen il est proposé de réunir des catalogues de toutes les galeries d'art, musées, ainsi que les collections d'objets d'art qui existent dans les principales capitales de l'Europe.

Ce but pourrait être atteint par le mode suivant:—

1. Si les Gouvernements respectifs se chargent de faire les catalogues des galeries et musées appartenant à l'état et de les faire imprimer. Parmi les objets d'intérêt il sera compris (here follows the list given in Earl Granville's letter of Feb. 8, 1864).

2. Si les Gouvernements respectifs invitent les autorités municipales dans les principales villes à concourir à cet œuvre en faisant à leurs frais une catalogue de tout ce que leur ville contient de remarquable, comme objets d'art, &c.

3. Si les propriétaires des galeries privées ou des possesseurs d'objets d'art soient également invités à transmettre au Département Ministériel chargé de cet œuvre une liste aussi détaillée que possible de leurs collections. Par cette voie, des catalogues de toutes les richesses en art que possède chaque pays seront obtenus, lesquels, réunis ensemble, formeront une statistique précieuse pour l'Europe entier.

Il serait désirable que quelqu'un versé dans les antiquités et les arts soit nommé pour surveiller et aider l'exécution de cette idée, et pour guider les personnes chargées de cette exécution dans le choix des objets qui méritent d'être notés dans les catalogues.

A memorandum has also been sent from Professor von Hefner Alteneck, explaining his views and giving the titles of the works he has published and suggestions for carrying out the wishes of the Committee of Council on Education.

Foreign Office, 4th June 1864.

Mr. Hammond transmits a copy of despatch received from Mr. Odo Russell, enclosing the only list of catalogues he has been able to procure.

MY LORD,

Rome, 27th April 1864.

WITH reference to your Lordship's despatch No. 5, of the 17th of February last, instructing me to procure for the use of the Department of Science and Art copies of all printed catalogues of the great galleries of art, museums, and collections of ornamental art in Rome, I have now the honour to transmit herewith to your Lordship a few of the catalogues I have been able to collect, and I shall continue to send the other catalogues still missing as I gradually obtain them.

The difficulty of obtaining a complete collection of these catalogues is much greater than I had anticipated, and in those public and private collections where catalogues are missing it is extremely difficult to persuade the competent authorities to allow catalogues to be drawn up at all.

I hope to overcome these difficulties gradually, and to complete the collection desired by the President of the Committee of Council on Education.

Meanwhile, I beg to enclose a memorandum respecting the catalogues of galleries in Rome for the information of the Department of Science and Art.

The Earl Russell.

I have, &c.
(Signed) ODO RUSSELL.

LIST of CATALOGUES sent to the Foreign Office.

1. Vatican.—Catalogue of sculpture gallery.
2. " Catalogue of pictures.
3. " New catalogue of sculpture and painting united.
4. Capitol.—Catalogue of sculpture gallery.
5. " Catalogue of paintings, MSS.
6. Villa Ludovisi.—Catalogue of statues.
7. Doria Gallery.—Catalogue of pictures.

CATALOGUES of GALLERIES in ROME.

Vatican.—The catalogue of the antiquities is unworthy of the collection, that of the paintings better.

Chapman and Hall published an English catalogue of the sculptures, by Mr. Robert Macpherson.

Capitoline Museum.—The old catalogue of the antiquities is out of print, a new one has been long in progress. The catalogue of the paintings, in MS., is a mere list of numbers and names.

Accademia delle Belle Arti.—No catalogue.

Lateran Museum.—No catalogue of either the pagan or early Christian antiquities or paintings yet printed.

PRIVATE GALLERIES.

Palazzo Barberini.—MS. hand catalogue.

Palazzo Borghese.—Printed hand catalogue.

Palazzo Corsini.—Printed hand catalogue.

Palazzo Doria.—Printed hand catalogue.

Palazzo Colonna.—MS. hand catalogue.

Palazzo Sciarra.—MS. hand catalogue.

Palazzo Rospigliosi.—No catalogue.

Villa Ludovisi.—Printed catalogue of the sculpture gallery.

Villa Albani.—No catalogue of the antiquities.

Villa Borghese.—A printed catalogue of the statues.

There are no catalogues of the frescoes in the public and private palaces of Rome. Those of the Vatican are described and engraved in Valentini's "Basilica Vaticana."

"Murray's Handbook of Rome," contains the best and completest catalogue of all the objects of art in Rome.

Foreign Office, June 30, 1864.

MR. LAYARD transmits to the Secretary of the Science and Art Department the accompanying copy of a note from the Prussian Minister for Foreign Affairs to Her Majesty's Ambassador at Berlin, enclosing copies of catalogues of the various collections of works of art in Prussia.

ENCLOSURE 1.—TRANSLATION.

Berlin, June 19, 1864.

In consequence of a note from Sir A. Buchanan of the 20th February, expressing a wish for the communication of a catalogue of the collections of art in Prussia, the undersigned immediately wrote to the Minister of Public Instruction, and has now the honour to transmit his reply, together with its enclosures, to his Excellency Sir A. Buchanan.

The undersigned avails himself, &c. &c.,

Signed for the Minister for Foreign Affairs,

To H. E. Sir A. Buchanan,
&c. &c. &c.

THILE.

ENCLOSURE 2.—TRANSLATION.

With reference to your Excellency's letter of 3rd March last, communicating to me the request of the British Ambassador for the transmission of a catalogue of the collections of art in Prussia, I addressed myself to Dr. Waagen, the Director of the Picture Gallery here, in order to leave nothing undone in the interests of the English art deposits for whose benefit the catalogues are intended, and requested him to point out what catalogues he considered the most essential. The latter confined himself, as is seen by his enclosed letter of the 30th of April, to bringing forward the catalogue of this town, and described the provincial catalogues as of no value to the British art institutions.

I have taken this opportunity of communicating to the British Ambassador a description of the works of art which are at Tegel, as well as

a catalogue of the Raven and Raczyński Galleries, besides those catalogues described under Nos. 1 to 12 in the enclosure to Mr. Waagen's letter, with the remark that there are other collections which would be worthy of separate notice were they not all contained in a large work which ought to correspond to the wishes of the British Government. This work, which describes even pictures which formerly were not at all catalogued, and states also the collections in which they are to be found is in publication since 1861, under the title of "Deutscher Bilder Saal Verzeichniss der in Deutschland vorhandenen Oelbilder verstorbener Maler," published by Parthey, Berlin, at the Nicolai Library, in 8vo. The final edition, which will shortly appear, will contain a notice of all the best catalogues. By this means the British Government will be enabled, as far as the catalogues are purchaseable, by means of a commissioned bookseller, to come into possession of them, wherever their mention in the work above alluded to is not sufficiently explicit.

The collection of trustworthy and complete material in the sense wished by H.M. Government, which should extend even to church treasures, would be a work which would take up a great space of time even to persons educated for this purpose. The "Art Topography" of Germany, which is to be had in Cassell, at Theodor Fischer's library, the first volume of which comprises the Prussian monarchy, may safely be recommended to H.M. Government as a valuable work.

(Signed) V. MÜHLER.

His Excellency M. de Bismarck,
&c. &c. &c.

ENCLOSURE 3.—TRANSLATION.

I have the honour, in consequence of your Excellency's rescript of the 6th instant, to inform you that of the existing catalogues of the various divisions of the Royal Museum of this place, of which I enclose a list, only Nos. 3, 11, and 12 can be of any interest for the collections in Great Britain and Ireland; but all the rest may have a more or less important interest for the Kensington Museum and National Gallery, as well as those of Edinburgh, Liverpool, and Dublin. The existing catalogues of the provincial collections in Prussia have no value for any of the collections in England, partly on account of the small importance of the collections, partly on account of the omissions in the compilation of the catalogues.

(Signed) G. F. WAAGEN.

Herrn V. Mühlner.
Berlin, April 30, 1864.

ENCLOSURE 4.—TRANSLATION.

LIST of the CATALOGUES published of the several DIVISIONS of the ROYAL MUSEUMS at BERLIN.

1. Catalogue of the Pictures, by G. F. Waagen, Director of the Royal Picture Gallery and Professor at the University at Berlin. 14th edition, Berlin, 1860.
2. Catalogue of the Sculpture Gallery. 30th edition, lately edited by Edward Gerhard. Berlin, 1861.
3. Catalogue of Casts. Berlin, 1860.
4. Catalogue of Antique Monuments in the Antiquarium of the Royal Museum at Berlin. 1st part. Collection of Vases by Conrad Levezow, Director of the Antiquarium of the Royal Museum. &c., together with 24 Sheets of Copper Engravings. Berlin, 1834.
5. Antique Monuments recently acquired by the Royal Museum, by Dr. Edward Gerhard, Professor, &c. First Supplement to the Catalogue of the Collection of Vases, with 200 Engravings on Copper. Berlin, 1836.
6. Catalogue of the Antique Monuments in the Antiquarium of the Royal Museum at Berlin. Collection of Gems by Dr. E. H. Toelken, Professor, &c. Berlin, 1835.
7. Antique Coins. History and Review of the Collection, together with an explanatory description of a selection of Coins, by Mr. Pinder. With three Copper Engravings. Berlin, 1851.
8. Guide to the Collection of Antique Coins, by Mr Pinder. Berlin, 1852.
9. Guide to the Collection of Coins of the Middle Ages and of Modern Times, by H. Bolzenthall, &c. Berlin, 1850.
10. Guide to the Collection of Antique Works in Metal, by Dr. E. H. Toelken, &c. Berlin, 1850.
11. Guide to the Collection of Vases, Terra Cotta, and Miscellaneous Works, by Dr. Edward Gerhard, Archæologist of the Royal Museum, and Director of the said Collection. Berlin, 1851.
12. Collection of Egyptian Antiquities, of the Frescoes on the Walls. 37 different Engravings, with Descriptions. Berlin, 1855.

Foreign Office, February 24, 1865.

MR. HAMMOND transmits to Earl Granville a copy of a note addressed to Her Majesty's Minister at Turin by the Italian Minister for Foreign Affairs, together with the collection mentioned therein of printed and manuscript catalogues of the principal museums and galleries in Italy.

M. LE MINISTRE,

Turin, le 16 Février 1865.

POUR satisfaire le désir que vous m'avez exprimé par un office en date de 3 Mars de l'année dernière, mon collègue au Département Royal de l'Instruction Publique a fait réunir tous les textes imprimés et
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MSS. des catalogues qu'on a pu se procurer concernant les principales collections d'objets d'art conservés dans les galeries et musées publics de l'état. Ces catalogues, dont l'état ci-joint contient l'énumération ne sont certes pas, m'écrit mon collègue, une description complète et détaillée des collections dont il s'agit, car aucun des dits établissemens ne possède des catalogues complets imprimés, ce qui serait pour quelques uns surtout une œuvre tellement colossale et dispendieuse qu'on ne saurait penser à la faire exécuter en ce moment. Mais ajoute-t-il, le contenu de ces différentes notices suffira pour donner une idée des pièces principales et des objets les plus importants et précieux, qui forment l'ornement de nos musées et galeries publiques.

En m'empressant de vous adresser cette collection, je vous prie, M. le Ministre, au nom aussi de mon collègue sus-dit, de la faire agréer à votre Gouvernement lequel, si vous voulez bien lui faire connaître les considérations qui précèdent, verra je n'en doute pas, dans l'envoi que je vous fais par la présente, la preuve de notre sincère désir de remplir, autant qu'il nous a été possible, l'objet de la demande que vous avez adressée à mon Gouvernement par votre office précité.

Je saisis, &c.

(Signé)

CERRUTI.

The Hon. Henry Elliot,
&c. &c.

MUSEI, GALLERIE E ACCADEMIE DI BELLE ARTI DEL REGNO D'ITALIA.

CATALOGHI DI OGGETTI D'ARTE DE' MUSEI.

Stampati.

Catalogo degli antichi Ustensili di Bronzo serbati nel R. Museo di Napoli.

Descrizione del Museo Nazionale di Napoli.

Description du Musée National de Naples. Galeries supérieures.

Le Mystagogue. Guide general du Musée National de Naples.

Catalogo illustrato dei Monumenti Egizii del R. Museo di Torino.

Sale al piano terreno—sale al quarto piano.

Indication succincte des monumens Egyptiens du Musée de Florence.

Catalogo della raccolta archeologica Sarda, donata da Giovanni Spano al Museo d'Antichità di Cagliari.

Manoscritti.

Elenco classificato degli Oggetti d'Arte, appartenenti al Museo della R. Galleria Palatina di Modena.

Nota dei Monumenti del Museo Patrio di Archeologia in Milano.

Compendio del Catalogo degli Oggetti del Museo di Palermo.

Catalogo degli Oggetti d'Arte più interessanti esistenti nel R. Museo di Cagliari.

Compendio del Catalogo degli Oggetti d'Antichità nel Museo Bresciano.

Indicazione dei Monumenti tenuti di maggior pregio nel R. Museo di Antichità di Parma.

Catalogo del Museo d'Armi in Bologna.

GALLERIE E PINACOTECHES.

Stampati.

Guida per la R. Pinacoteca di Brera in Milano,

Catalogo della R. Galleria di Firenze, sotto gli Uffizi.

Guida della Galleria Palatina in Firenze, nel Palazzo Pitti.

Descrizione degli Oggetti d'Arte della R. Accademia delle Belle Arti di Firenze.

La Galerie Royale de Peinture de Turin.

Cenni storici e descrittivi intorno alle Pitture della R. Galleria Estense, Modena.

La Galleria dei Gessi alla Perugina Accademia delle Belle Arti.

Catalogo della Galleria dell'Istituto di Belle Arti di Siena.

Manoscritti.

Compendio del Catalogo della Pinacoteca di Palermo.

Elenco delle Opere d'Arte più ragguardevole possedute dalla R. Accademia Parmense di Belle Arti.

Catalogo della Pinacoteca di Bologna, Pitture. Lavori di metallo.

Elenco dei Quadri antichi appartenenti alla Galleria Comunale di Brescia.

MOSAICS ON WALLS, PAVEMENTS, CABINETS, &c.

- ÆGINA (Greece). *Ancient City*. Pavement. M. Greece, 2nd ed.
- AIX (France). *Museum*. Fragments of Roman mosaics. Date uncertain. M. France, 8th ed.
- ALBE (Italy). *Church of San Pietro*. Fragments of ancient pavement. M. South Italy, 4th ed.
- ALBENGA (Italy). *On the Riviera road*. *Baptistery* formed of Roman columns and materials. These mosaics are worked in an arched recess, and are probably early Christian. They consist partly of stone, and partly enamel—blue, yellow and red—representing stars and birds on a blue ground in the upper part, below which are sheep. Some Roman letters of an inscription remain. Date, uncertain. Condition, bad, much injured by damp. MS. notes by H. Cole. M. North Italy, 9th ed.
- ALGHERO, PORTO CONTE near, Island of Sardinia (Italy). *Shore*. Remains of rude mosaics. M. Central Italy, 5th ed.
- AMALFI (Italy). *Cathedral*. Arabesques in nave. Four little towers with mosaics at the angles surrounding the bell-tower. Date of towers, 1276. M. South Italy, 4th ed.
- ANAGNI (Italy). *Cathedral*. Floor of choir by Giovanni Cosimati. Also a fine paschal candelabrum inlaid with mosaics bearing the name of Vasaletto. Date of floor, 1226. Fine specimens. M. South Italy, 4th ed.
- ANAGNI (Italy). *Chapel in Cathedral*. Sepulchral monument inlaid with mosaics, probably by Cosimati. Date, uncertain. M. South Italy, 4th ed.
- ANAGNI (Italy). *Cathedral*. Shield, representing Boniface VIII. M. South Italy, 4th ed.
- ATHOS, MOUNT (Greece). *Churches in the convents*. Rich with mosaics. M. Greece, 2nd ed.
- AXOS, island of Candia (Greece). *Ch. of St. John*. Remains of a floor. M. Greece, 2nd ed.
- AZPEITIA (Spain). *The Jesuit monastery. Church*. The "cimborio" or cupola decorated with mosaics. M. Spain, Part II., 3rd ed.
- BARCELONA (Spain). *Church of San Miguel*. Blue and white Roman pavement, with tritons and marine subjects, considered to have belonged to a temple of Neptune, although some have thought it the work of Greek artists. Date, 1200? M. Spain, Part I., 3rd ed.; Street's Gothic Architecture in Spain.
- BERGAMO (Italy). *Church of Santa Grata*. Handsome specimens. M. North Italy, 9th ed.
- BERLIN (Germany). *The Cathedral*. A mosaic of St. Peter, given by Pope Pius VII. to the late king, on one side of the altar. Date, 1800. M. North Germany, 14th ed.
- BESANÇON (France). Remains of the old Roman city. Fragments of mosaics. M. France, 8th ed.
- BETHLEHEM (Syria). *Church of the Nativity*. Remains of mosaics much mutilated, fully described by Count de Vogué, translated from the Greek of Quaresimus. Date, 1169. Parker's Mosaics in Rome and Ravenna, 1st ed. (1866); Ciampini, Part III.
- BOLOGNA (Italy). *Ch. Sta. Maria de' Servi, 24th Chapel*. Portrait of Cardinal Ulisse Gozzadini on monument, in Roman mosaic. M. North Italy, 9th ed.

BRESCIA (Italy). *Museum of Antiquities*. A portion of beautiful pavement. M. North Italy, 9th ed.

BRIOUDE (France). *Ch. of St. Julien*. Patterns in a coarse mosaic of particoloured stones on the outer walls, and round its five projecting apsidal chapels, of elegant design. M. France, 8th ed.

BURGOS (Spain). *The Cathedral. The Sacristy*. A fine Florentine table of "pietre commesse." M. Spain, Part II., 3rd ed.

CACERES (Spain). The old Houses of the Veletas, and of the Golfines—the *Alcazar*. Exterior decoration. M. Spain, Part II., 3rd ed.

CAGLIARI, ORRI 20 miles from, (Italy). *Ruins of quays and a pier*. Remains of coarse mosaics. M. Central Italy, 5th ed.

CANTERBURY (England). *Cathedral. Chapel of the Holy Trinity*. Fragments of Opus Alexandrinum, representing the signs of the zodiac, besides virtues and vices. M. English Cathedrals, 1st ed.

CAPUA (Italy). *Cathedral. Apse*, decorated with a mosaic picture, representing the Virgin and our Saviour as a little man. Above the head of the Virgin a half-figure of the Father in a circular panel; and, between the two, the Holy Dove descending. On either side of the Virgin are Apostles and saints, and in the spandrels of the arch Isaiah and Jeremiah, with inscriptions on scrolls. Beneath the picture is a Latin inscription. 12th century. Parker's Mosaics in Rome and Ravenna, 1st ed.

CATANIA (Sicily). *Biscari Museum, Gallery of Sculpture*. Walls lined with portions of pavements found among the ruins of Catania; one with the motto "utere feliciter;" another with the heads of the months Januarius and Martius. M. Sicily, 1st ed.

CATANIA (Sicily). *Convent of S. Benedetto. Museum*. Fragments found in ancient baths on this spot. M. Sicily, 1st ed.

CEFALÙ (Sicily). *The Cathedral. Tribune*. At the entrance, on either hand, are two thrones ornamented with mosaics. In the pavement are slabs of marble with Alexandrine mosaics. The walls are covered to the height of 15 feet, with pictures of a similar material on a gold ground. In the arch on the left is the head of Melchisedec in a medallion, with figures of Moses and Hosea below. On the opposite wall is the head of Abraham, with figures of David and Solomon. In the next band are the prophets Joel, Amos, Obadiah, Jonah, Micah, and Nahum. The two lowest bands contain saints, Peter, Vincent, Lawrence, Stephen, Gregory, Augustine, Silvester, and Denis on the left; Theodore, George, Demetrius, Nestor, Nicholas, Basil, Chrysostom, and Gregory the theologian on the right; all with books or scrolls in their hands. On the vault of the tribune is represented the heavenly host. The apse. In the Semi-dome is a colossal half-figure of our Saviour, raising his right hand in the act of benediction, and holding an open book in the other. Below are three bands of figures: in the upper, the Virgin is standing between the four archangels; in the two lower, stand the 12 Apostles, all with epigraphs in Greek. These mosaics took 16 years to complete, from 1132 to 1148. M. Sicily, 1st ed.

CENTORBI (Sicily). *Road near the church of Santa Maddalena*. Piece of pavement. M. Sicily, 1st ed.

CHICHESTER (England). *Cathedral, Choir*. Modern pavement before the altar. M. English Cathedrals, 1st ed.

CIVITA CASTELLANA (Italy). *Cathedral*. Pillars of doorway covered with mosaics. Frieze over the portico. Remains. M. C. Italy, 5th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

CLERMONT (France). *Church of Notre Dame du Port. Crypt* encrusted externally with rude mosaics. M. France, 8th ed.

COBURG (Germany). *Castle of the Dukes of Coburg. The "Horn Room."* Mosaic pictures. M. North Germany, 14th ed.

COLOGNE (Germany). *St. Gereon's Church.* The crypts show some remains of handsome mosaics in the floors. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

COPENHAGEN (Denmark). *The Royal Museum. Room of Roman Antiquities.* A large and very fine mosaic. Room 4. A few good specimens, particularly a table bought by Frederick IV. in Florence. M. Denmark, &c., 3rd ed.

CORDOVA (Spain). *Cathedral. The Kiblah or Sanctuary.* Exterior splendidly decorated with mosaic, unequalled in Europe. According to Edrisi, this glorious mosaic was sent to Cordova from Constantinople by the Emperor Romanus II. There is nothing finer of the kind at Palermo or Monreale. Date, 960? M. Spain, Part I., 3rd ed.

CORI (Italy). *Via delle Colonnetti.* Fragments of pavement. M. South Italy, 4th ed.

CREMONA (Italy). *Campo Santo, Vault in.* Pavement. An exceedingly curious and puzzling work, with allegorical figures representing a Centaur fighting against a figure representing Cruelty; Faith, and a figure kneeling before her; and Pity conquered by Impiety. Date, early Christian period? M. North Italy, 9th ed.

DAPHNE, Monastery of (Greece). *Church.* Rich mosaics in a ruined state. M. Greece, 2nd ed.

DELOS, island of (Greece). *Ancient City of Delos.* Traces of mosaic pavements. M. Greece, 2nd ed.

D'JEMILAH (Algeria). *Church.* Remarkable examples of the period before the time of Constantine. (See an elaborate work upon it published at the expense of the French Government.) Parker's *Mosaics in Rome and Ravenna*, 1st ed.

DRESDEN (Germany). *The Royal Palace. The Green Vault. Room 3.* Florentine specimens of mosaic. M. North Germany, 14th ed.

ELY (England). *Cathedral. Retro-choir.* A slab of rich Alexandrine mosaic, a memorial of Bishop Allen. Date, 1845. The monument of Bishop William of Louth has been gorgeously restored on the north side in colour and mosaics. M. English Cathedrals, 1st ed.

FAVARA (Sicily). *Feudal Castle, Chapel in.* Columns inlaid with mosaics. Date, 1300? M. Sicily, 1st ed.

FERENTINO (Italy). *Cathedral.* Fragments of pavement. M. South Italy, 4th ed.

FLIESSEM near BITBURG (Germany). *A Roman villa.* Very perfect and beautiful specimens. M. North Germany, 14th ed.

FLORENCE (Italy). *Cathedral.* Lunette on the north side of the Church, the Annunciation by Domenico Ghirlandajo. M. Central Italy, 5th ed.

FLORENCE (Italy). *Cathedral.* Piece over principal door, representing the Coronation of the Virgin surrounded by angels, by Gaddo Gaddi. M. Central Italy, 5th ed.

FLORENCE (Italy). *Guardaroba in the Opera del Duomo.* Diptych of Greek workmanship. The figures are small and the tesserae of the mosaic are microscopic. Date, 1000. One of the finest specimens existing of Byzantine art. M. Central Italy, 5th ed.

FLORENCE (Italy). *Baptistery. Tribune.* Vault covered with good early mosaics; on the arch are numerous heads of saints and prophets; on the roof a large circular mosaic in eight compartments, supported by four crouching Atlases; on either side sitting figures of the Virgin and St. John the Baptist. Fine work. M. Central Italy, 5th ed.

FLORENCE (Italy). *Baptistery. Cupola* covered with mosaics. Some by Apollonius, a Greek; others by Andrea

Tafi, Taddeo and Agnolo Gaddi, Fra Jacopo da Torrita, Domenico Ghirlandajo, Alessio Baldovinetti, Lippo Lippi, and other Florentine artists. Many and various subjects. Fine work. M. Central Italy, 5th ed.

FLORENCE (Italy). *Baptistery*. Floor of black and white marble, surrounded by a zodiac ornamented with arabesques. Date, 1200. M. Central Italy, 5th ed.;

Parker's Mosaics in Rome and Ravenna, 1st ed.
FLORENCE (Italy). *Ch. of the Annunziata*. *Chapel of the Annunziata*. The oratory adjoining this chapel is richly encrusted with ornaments in "pietra dura," principally symbols of the Virgin, a rose, a star, a lily, a moon, &c. M. Central Italy, 5th ed.

FLORENCE (Italy). *Church of San Lorenzo, Medicean*. *Chapel in*. Walls entirely covered with the richest marbles and "pietre dure" composing the Florentine mosaic of "pietre commesse." M. Central Italy, 5th ed.

FLORENCE (Italy). *Church of San Marco, Capella Ricci in*. Madonna and two saints on a gold ground encrusted in the wall. The Virgin alone is ancient. Date, 703. M. Central Italy, 5th ed.

FLORENCE (Italy). *Church of San Miniato*. *Raised church*. Marble screen covered with mosaic work. *Vault in tribune*, a mosaic of S. Miniatus offering his crown to the Saviour. Date, 1297. Black and white mosaics of triple feather on altar. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of San Miniato*. Floor of nave of black and white marble, arranged in beautiful rosettes of lions, birds, griffons, &c., a circular portion representing the signs of the zodiac. Date, 1207. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of San Miniato, Chapel of St. James*. Floor, tessellated work called "Opus Alexandrinum." M. Central Italy, 5th ed.

FLORENCE (Italy). *Church of Or' San Michele*. Tabernacle, arabesque patterns. Vaulting of the canopy lined with mosaic by A. Orgagna. Date, between 1348 and 1359. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of Or' San Michele*. Pavement of Opus Alexandrinum. Date, 14th century. Parker's Mosaics in Rome and Ravenna, 1st ed.

FLORENCE (Italy). *Palazzo Pitti*. Hall of Prometheus. Fine table of Florentine mosaic. Date, 1851. M. Central Italy, 5th ed.

FLORENCE (Italy). *Palazzo Pitti*. Corridor leading from the Hall of Prometheus. On the walls are good specimens of Florentine mosaic work, representing ancient edifices, &c. M. Central Italy, 5th ed.

FLORENCE (Italy). *Uffizi Gallery*. *Hall of Baroccio*. Three tables in Florentine mosaic. The centre one the finest made, from the design of Ligozzi. Cost 40,000 sequins. Date, 1613 to 1638. M. Central Italy, 5th ed.

GAN (France). *A Roman villa*. Elaborate specimens discovered by an English gentleman in 1850. M. France, 8th ed.

GENOA (Italy). *Palazzo Serra*. Pavement. M. North Italy, 9th ed.

GENOA (Italy). *Church of San Matteo*. Above the principal door is one of the very few mosaics still existing in Genoa. It is in the ancient Greek style. M. North Italy, 9th ed.

GIRGENTI (Sicily). *Ch. of S. Nicola, below the*. A large piece of pavement. M. Sicily, 1st ed.

GRANADA (Spain). *The Alhambra*. *The Court of Lions*. The Dado. Ornamented with mosaics. M. Spain, Part I., 3rd ed.

HILDESHEIM (Germany). *Cathedral*. *Chapel of St. Lawrence*. Remains of a pavement formerly in the choir, of an early Gothic period. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

ISSOIRE (France). *Church of St. Paul*. Exterior of the wall at the east end is singularly decorated with rude mosaics. M. France, 8th ed.

KIEF (Russia). *Cathedral of St. Sophia*. Representation of the Lord's Supper on a colossal scale, with other pieces of a similar description. M. Russia, 2nd ed.

LEGHORN, POPULONIA (Italy). *Walls of the ancient city*. Mosaic representing fishes of the Roman period. M. Central Italy, 5th ed.

LESCAR (France). *Ch. of Notre Dame*. Curious pavement. M. France, 8th ed.

LISBON (Portugal). *Church of S. Roque. Chapel of São João Baptista*. The walls are decorated with mosaics representing the Annunciation, the Baptism, and the Descent of the Holy Ghost, but the chapel is so dark, they cannot well be seen. M. Portugal, 2nd ed.

LONDON (England). *Westminster Abbey*. Shrine of Edward the Confessor, decorated with mosaic, the work of Peter the Roman citizen. A sarcophagus-shaped slab in the floor is inlaid with glass mosaic, no doubt executed when the shrine was in hand. Pavement before the altar executed by Roman workmen, and with materials brought from Rome. The name of the artist was Odoricus, 1267-68. Pavement before the shrine of the Confessor, in bad condition. *South ambulatory*. Tomb of the Princess Catherine, daughter of Henry III., decorated with mosaics, 1272? *Confessor's chapel*. Tomb of Henry III., decorated with mosaics and an effigy in bronze by Torel, 1291. Date of shrine, 1269. Scott's *Westminster Abbey*, 2nd ed.; Parker's *Mosaics in Rome and Ravenna*, 1st ed.

LORENZANA (Spain). *Convent of San Salvador*. Tomb of the Conde Gutierre Osorio, ornamented with mosaics. Date, 900. M. Spain, Part II. 3rd ed.

LORETO (Italy). *Chiesa della Santa Casa. Chapel in right transept*. Copy of the Visitation by Baroccio. M. Central Italy, 5th ed.

LORETO (Italy). *Chiesa della Santa Casa. Chapels in upper part of left transept*. 1st, mosaic copy of the Nativity of the Virgin, by Annibale Caracci. 3rd, copy of Assumption of the Virgin, by Fra Bartolommeo. M. Central Italy, 5th ed.

LORETO (Italy). *Chiesa della Santa Casa. Chapels in left transept*. 1st, mosaic copy of a painting by Angelica Kauffmann. 3rd, copy of the Annunciation of Baroccio. M. Central Italy, 5th ed.

LORETO (Italy). *Chiesa della Santa Casa. Chapels in opposite nave* ornamented with mosaics, among which are the Conception, and the Sposalizio by Carlo Maratta. M. Central Italy, 5th ed.

LORETO (Italy). *Chiesa della Santa Casa. Chapels of the Nave*, ornamented with mosaic copies of paintings of the great masters. M. Central Italy, 5th ed.

LUCCA (Italy). *Cathedral*. Remains of pavement of curious Gothic patterns, one compartment represents the Judgment of Solomon. M. Central Italy, 5th ed.; Parker's *Mosaics in Rome and Ravenna*, 1st ed.

LUCCA (Italy). *Ch. of San Frediano*. Pictures given by the Abbot Rotone, decorating the *outside front*. Date, 1100. M. Central Italy, 5th ed.

LUCERA (Italy). *Cathedral*. Pulpit ornamented with Greek mosaics. M. South Italy, 4th ed.

LUGO (Spain). *The Calle de Batitales*. Roman pavement with water emblems, a colossal head, fish, &c. M. Spain, Part II., 3rd ed.

LYONS (France). *Ch. of the Abbey of Ainay. The Crypt*. Floor of Roman mosaics. M. France, 8th ed.

LYONS (France). *The Museum*. A very fine pavement, representing the games of the circus, in which the Spina, and the gates whence the chariots started for the race, are fully given, found at Ainay, 1800. Several other pavements.

ments were found in or near the city, including one of Orpheus and the Beasts, brilliant in colour. M. France, 8th ed.

MARIENBURG (Germany). *The Church. Exterior.* A figure of the Virgin in relief, of stucco covered with coloured and gilt mosaic, 26 feet high; it displays considerable skill and knowledge of art. M. North Germany, 14th ed.

MARSALA (Sicily). *Ch. of San Giovanni Battista, Grotto below.* Pavement. Fragments. M. Sicily, 1st ed.

MEGASPELION, convent of (Greece). *Church.* Mosaic pavement, in which appears the imperial eagle. M. Greece, 2nd ed.

MERIDA (Spain). *The Calle del Portillo, No. 47.* Roman pavement. M. Spain, Part II., 3rd ed.

MESSINA (Sicily). *Cathedral. Exterior.* 1. *Right-hand door.* In the head of the arch is a figure of an archbishop with crozier in hand, in mosaic work of various marbles. 2. *Left-hand door.* Corresponding with him is a figure of the Virgin in the same work. 3. *Façade.* The lower portion is banded horizontally with stripes in geometrical patterns. 4. *Interior. Pavement* in the nave and aisles is in large geometrical patterns. 5. *Baptismal Font.* Surrounded by a broad band of Alexandrine mosaics, attributed to Gaddo Gaddi? 6. *High Altar.* A masterpiece of inlaid work, one of the earliest and richest specimens of Florentine mosaic called "opera di commesso." The altar, as well as the screen which rises behind and above it, and also the five upper steps of the altar are all richly decorated with the forms of flowers, birds, vases, scrolls, &c. 7. *Tribune.* The vault is covered with mosaics, representing in the centre a colossal figure of our Saviour with the book open before him, and his right hand raised in the act of blessing. By his side stand the archangels Michael and Gabriel, the Virgin and St. John; all designated with Greek inscriptions. Over each archangel is a seraph with six wings. At Christ's feet to the left kneel Giudotto the archbishop, and King Frederick, on the other hand King Peter his son. Date, 1322. 8. *Apse to the north, called the Chapel of the Sacrament.* Its vault is covered with mosaics, the Virgin is sitting in the midst on a richly ornamented throne, with the Babe on her lap between Saints Gabriel and Michael, while St. Agatha and St. Lucia are kneeling on either hand, offering gifts, with Queen Elizabeth, wife of Frederick II., also in the attitude of adoration. This chapel was designed by Jacopo del Duca. Date, 1300? 9. *Apse to the south, or the Capella di San Placido.* On the vault is shown St. John the Evangelist sitting between standing figures of St. Nicholas and another saint, with King Ludovicus and his uncle John, Duke of Randazzo, kneeling at their feet. As in the other apses, the inscriptions over the mortals are in Latin, while those designating the angels and saints are in Greek. Date, 1350? 10. *Door* leading from the north aisle to the sacristy. The jambs, lintel, and archivolts are decorated with mosaic work. M. Sicily, 1st ed.

MESSINA (Sicily). *Ch. of San Gregorio.* The walls and pilasters are encrusted with marbles and *pietre dure* of different hues representing flowers and figures in the style of Florentine mosaic. On the walls of the *tribune* are beasts and birds, fruit and flowers of their natural colours, inlaid on a blue ground. The custodia is of agates, lapis-lazuli, and other *pietre dure*; other subjects, a supper table and a head of John the Baptist are thus depicted in stone. Date, 1500? 2. In the *apse* is a very early Virgin and Child, of Byzantine art, on a gold ground known as the "Madonna della Ciambretta." Date, 800? M. Sicily, 1st ed.

MILAN (Italy). *Ch. of Sant' Ambrogio.* 1. Vaulting of *tribune* covered with mosaic on a gold ground, Byzantine style, the first seen in this part of Italy. It represents the Saviour and various saints, and the two cities of Milan and Tours. 2. *Chapel of San Satiro.* Interesting mosaics repre-

senting full-length figures of Ambrose, Protasius, Gervasius, Felix, Maternus, and Nabor. In the centre is a medallion supposed to represent St. Victor. Date, 400? M. North Italy, 9th ed.; Ferrario; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

MILAN (Italy). *Church of San Lorenzo, Chapel of Aquilinus in.* Two very early Christian mosaics, perhaps amongst the oldest existing specimens of Christian art, representing our Lord in the midst of the Apostles, the Shepherds and their flocks, and the Sacrifice of Isaac. 2. *The shrine of St. Aquilinus* is a rich specimen of "pietra dura" work. M. North Italy, 9th ed.

MILAN (Italy). *Biblioteca Ambrosiana, small vestibule in.* Floor of coarse Roman mosaic found on the site of a temple of Isis at Milan. M. North Italy, 9th ed.

MOISSAC (France). *Ch. of St. Pierre and St. Paul.* In the interior of the porch are some very early mosaics. M. France, 8th ed.

MUNICH (Germany). *The Royal Palace. The Rich Chapel.* Walls of Florentine mosaic. M. South Germany, 9th ed.

MUNICH (Germany). *The Pinacothek. 4th room on the ground floor of the west wing.* Fine specimen in the floor (16 ft. square) found in the Duke of Leuchtenberg's estate in the south of Italy; representing Apollo surrounded by the Zodiac, and the Year nursing the four Seasons, represented as four children. M. South Germany, 9th ed.

NAPLES (Italy). *Ch. of San Martino.* Floor, piers, and walls encased in coloured marbles, forming a real Florentine mosaic on a large scale; also, a pavement in marble mosaic, by Presti. Fine specimens. M. South Italy, 4th ed.

NAPLES (Italy). *Basilica of Sta. Restituta, Chapel of S. Giovanni in Fonte in.* Cupola; in the style of those at Ravenna. M. South Italy, 4th ed.

NAPLES (Italy). *Basilica of Sta. Restituta, Chapel of Sta. Maria del Principio in.* Virgin and Child in Byzantine costume, called "del principio." Restored, 1300. M. South Italy, 4th ed.

NAPLES (Italy). *Church of SS. Apostoli, Filomarini Chapel in.* Portraits of Cardinal Filomarino and his brother Scipio by Calandra, copied from Pietro da Cortona and Valentino. M. South Italy, 4th ed.

NAPLES (Italy). *Church of SS. Apostoli, Filomarini Chapel in.* Five specimens by Giovanni Battista Calandra, copies from paintings by Guido, The Annunciation. M. South Italy, 4th ed.

NAPLES (Italy). *Church of SS. Domenico Maggiore. High altar.* Florentine work, from designs by Cosimo Fanzaga. Date, 1652. Magnificent specimen. M. South Italy, 4th ed.

NAPLES (Italy). *Museum. Room of collection of gold ornaments, &c.* Floor: portion at entrance found at Pompeii, the watch-dog chained, with inscription Cave Canem. Ancient. M. South Italy, 4th ed.

NAPLES (Italy). *Museum; 8 rooms for the collection of Etruscan vases.* Floors of black and white and coloured marbles from Pompeii and Herculaneum. All ancient, restored and repaired. M. South Italy, 4th ed.

NAPLES, BAIE near (Italy). *Ruins on the shore.* Fragments of pavements. M. South Italy, 4th ed.

NAPLES, CAPRI, environs of (Italy). *Ruins of the Villa Jovis; also at Damecuta.* Fragments of pavements. M. South Italy, 4th ed.

NAPLES (Italy). *Museum. 5th Room of collection of Smaller Bronzes.* Table from Pompeii. M. South Italy, 4th ed.

NAPLES (Italy). *Museum. 1st Room of collection of Smaller Bronzes.* Table. M. South Italy, 4th ed.

NAPLES (Italy). *Museum. Hall of Apollo.* A curious mosaic in the style of the "pietre commesse" of Florence,

consisting of dancers, persons engaged in sacrificial operations, &c. M. South Italy, 4th ed.

NAPLES (Italy). *Museum. Hall of the Flora.* Time-piece of mosaic representing the battle of Issus, found at Pompeii. M. South Italy, 4th ed.

NAPLES (Italy). *Museum.* Collection of ancient mosaics found chiefly at Pompeii and Lucera. Fragments, &c. M. South Italy, 4th ed.

NAPLES, LAKE OF AVERNUS near (Italy). *Grotto Giulia.* A chamber with traces of a mosaic pavement, some vestiges of mosaics on the wall. M. South Italy, 4th ed.

NAPLES, RAVELLO near (Italy). *Cathedral.* Steps to bishop's chair. M. South Italy, 4th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

NAPLES, RAVELLO near (Italy). *Cathedral.* Epistle "ambo" with mosaics representing Jonah swallowed by the whale on one side, on the other his being ejected. Early Christian period. M. South Italy, 4th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

NAPLES, RAVELLO near (Italy). *Cathedral.* Marble pulpit or gospel "ambo," inlaid with mosaics; pulpit steps enclosed in a marble case covered with mosaics by Niccolò di Bartolommeo di Foggia. Date, 1272. M. South Italy, 4th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

NAPLES, RAVELLO near (Italy). *Church of San Giovanni.* Gospel ambo, richly inlaid with mosaics, representing Jonah swallowed by the whale. M. South Italy, 4th ed.

NAPLES, RESINA near (Italy). *La Favorita,* a villa of the late Prince of Salerno. A mosaic found in one of the Palaces of Tiberius at Capri. M. South Italy, 4th ed.

NAPLES, SALERNO near (Italy). *Cathedral, Chapel in.* Vaulted roof, said to have been designed by Giovanni da Procida. Date, 930? Two pulpits and archbishop's throne. *Crypt.* Specimens of various kinds. Date, 1153-1181. M. South Italy, 4th ed.; Parker's mosaics in Rome and Ravenna, 1st ed.

NAPLES, SALERNO near (Italy). *Ch. of St. Matthew.* Specimens of pattern mosaic. Date, 12th century. Parker's Mosaics in Rome and Ravenna, 1st ed.

NAPLES, TORRE DEL GRECO near (Italy). *Ruins of the Roman station Oplontum.* A few mosaics. M. South Italy, 4th ed.

NOVARA (Italy). *Duomo.* Pavement worked and laid in the Roman manner, probably by Byzantine artists. The figures are all birds, the colours black and white. Date, 800 or 900. M. North Italy, 9th ed.

ORTA, ISOLA DI SAN GIULIO in the Lake of (Italy). *Church.* Old pavement. M. Savoy and Piedmont, 10th ed.

ORVIETO (Italy). *Cathedral.* Spaces over the doors and below the three gables of the front, filled with modern mosaics on a gold ground, representing the Annunciation, Marriage of the Virgin, Baptism of Christ, &c. M. Central Italy, 5th ed.

ORVIETO (Italy). *Cathedral (Duomo).* Spiral columns of three doorways, covered with mosaics. P. della Valle, in his history of this Cathedral, records the names of 90 workers in mosaic. M. Central Italy, 5th ed.

ORVIETO (Italy). *Duomo.* Façade ornamented with mosaics. Date, 1290-1300? M. Central Italy, 5th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

OTRANTO (Italy). *Cathedral.* Ancient floor, representing grotesque animals and trees. M. South Italy, 4th ed.

OVIEDO (Spain). *Cathedral. Chapel of San Miguel.* Pavement resembling those of Italy of the 9th century, and especially the Norman Byzantine work in Calabria and Sicily. M. Spain, Part II., 3rd ed.

PALERMO (Sicily). *Cathedral. Exterior; South Porch.* 1. Niche containing a picture in mosaic of the Virgin and Child, on a gold ground, in a framework of the same

material. *Interior.* 1. *Tomb of Roger, 1st king of Sicily.* Canopy above the sarcophagus encrusted with mosaics, and supported by six columns elaborately adorned with gilding and mosaics. Date, 1100? 2. *Seventh Chapel on right.* A small mosaic of the Virgin, on a gold ground in the Byzantine style, of a very early date. 3. *Choir.* Pavement. By the side of the altar is a tall marble candelabrum, chevroned and striped with mosaics. Date, 1100? To the left of the high altar is the Royal Throne backed by a large square of Alexandrine mosaic let into the wall, the only fragment remaining of the ancient decoration of the cathedral. 1100? 4. *Crypt.* Tomb of Walter Offamilio, archbishop of Palermo. Bands of mosaic enclosing several inscriptions. The bands are now almost destroyed. Date, 1190? Tomb of Cosmas, archbishop of Africa, encircled by an altar with mosaic work. Date, 1160? M. Sicily, 1st ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

PALERMO (Sicily). *Ch. of Sant' Agostino.* Portal in the west front elaborately enriched with mosaic work of various patterns in black lava. Date, 1200. M. Sicily, 1st ed.

PALERMO (Sicily). *Ch. of the Casa Professa.* Behind the high altar is a Pandemonium with landscapes in mosaic work. M. Sicily, 1st ed.

PALERMO (Sicily). *Ch. of S. Francesco d'Assisi, Capella Senatoria in.* Altar-piece, a large picture of the Immaculata worked at Rome expressly for this church at the cost of 5,000 dollars. It has been injured by a fire. Date, 1772. M. Sicily, 1st ed.

PALERMO (Sicily). *Ch. of La Martorana.* 1. Ancient pavement. Date, 1100? 2. *Cupola* with decorated vault; the subject in the centre is our Saviour seated with a book open, and a Greek inscription around him. The four archangels, in attitudes of adoration, fill the lower part of the hemisphere. Beneath these are prophets with scrolls, and in each arch of the corbelling an evangelist. In the spandrels of the arch of the nave the Virgin is represented offering the Infant to Simeon; over the opposite arch is the Annunciation. The vault between this and the altar contains the figures of Gabriel and Michael; the corresponding vault towards the nave, the Death of the Virgin and the Birth of Christ, both very curious. On the vaults and walls of the transept are figures of the Apostles; on the soffits of the arches which support the cupola are heads of saints in medallions, with their names in Greek. The small apses retain their original form and mosaic decorations; in that on the left is represented St. Joachim, the father of the Virgin, in that on the right St. Anna, her mother. Date, 1113-1139. 3. *Vault of the high altar and its tabernacle.* The mosaics in the soffits of its arches are modern imitations of those of Norman times. 4. *Wall.* Six slabs of "opus Alexandrinum," let into the side-walls, are the only remains of the decorations with which the lower part of these was encrusted. Date, 1100? 5. *Chapel of St. Simon and St. Jude.* In this chapel is preserved one of the curious mosaics originally on the west wall. It represents King Roger crowned by Jesus Christ. Date, 1100? 6. In the opposite chapel is the second specimen representing George the Admiral prostrate before the Virgin, who holds up a scroll with a Greek inscription; the Saviour is leaning from the heavens in the act of blessing. Date, 1100? *The Campanile.* The lowest story is finished off by a broad fascia of mosaic. The second story is decorated in the same manner. A broad band surrounds the tower, and the same decoration is carried down vertically at the angles so as to form a sort of square label about the arch. Date, 1000? The upper stories have the same mosaic work, but of a later date, 1300? M. Sicily, 1st ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

PALERMO (Sicily). *Ch. of S. Nicolo l'Albergaria*. Bell-tower decorated with mosaic in lava and white stone, and string-courses, also in mosaic. Date, 1409? M. Sicily, 1st ed.

PALERMO (Sicily). *Palazzo Reale. Cappella Palatina*.
 1. The walls of this chapel are lined to the height of 10 feet with white marble slabs, separated by narrow vertical strips of mosaics, and surmounted by a broad horizontal band of the same, containing a series of ornaments like fleurs-de-lis. 2. The pavement is "opus Alexandrinum." The choir is separated from the nave by a pierced screen of marble inlaid with beautiful mosaics in square panels. Date, 1132-1140. 3. The walls of the chapel are nearly entirely covered with mosaic pictures on a gold ground. The style of these pictures is very primitive. White, blue, brown, and purple are the prevailing colours. The subjects are drawn from the Holy Scriptures. The history commences on the south wall of the nave next the choir, where the Dove is seen brooding over the waters. The Creation, the Deity resting on the Seventh day, the Creation of Adam and Eve, are the subjects comprised in this series. On the opposite wall is represented the Temptation, the Discovery by our first parents of their nakedness, their Expulsion from Eden, the Cultivation of the ground, the Sacrifices of Cain and Abel, the Death of the latter, the Cursing of Cain, Lamech telling his wife he had killed a man (evidently a modern restoration), the Translation of Enoch, Noah and his Sons, and the Building of the Ark. The history is continued in the lower band which fills the spandrels of the arches. Here, under the Creation, is the Dove returning to the Ark, the Bow in the Clouds, the Drunkenness of Noah, the Tower of Babel, Abraham entertaining the angels, the men of Sodom at Lot's door. On the north wall are the Destruction of Sodom and Gomorrah, the Sacrifice of Isaac, Rebecca at the Well, and various other scenes in the life of Jacob. The stilts between the arches bear full-length figures of male and female saints, and on the soffits of the arches are heads of saints in medallions. The west wall of the nave is filled with one large subject, Jesus on his throne, book in hand, between St. Peter and St. Paul. The lower band contains birds and lions amid scroll foliage. Date of all, 1100? The side-aisles represent scenes from the life of St. Peter and St. Paul. In the south aisle, Saul is seen about to persecute the Christians, then follow, his Conversion and blindness, his Baptism, &c., the Deliverance of Peter from Prison. In the north aisle the series is continued with Peter healing the sick at the Beautiful Gate, restoring Æneas, raising Tabitha from the dead, meeting Paul on his way to Rome, the two apostles disputing with Simon Magus, who in the next is falling to the earth. 4. In the semi-dome of the central apse is a half-length colossal figure of our Saviour. In the lower band sits the Virgin between St. Peter and Mary Magdalen on one hand, and St. James and St. John the Baptist on the other. The figure of the Virgin is modern, and that of St. Peter does not seem earlier than the 15th century. On the soffit are figures of the archangels Michael and Gabriel. In the pavement on each side of altar, is a serpent in mosaic in a threatening attitude. 5. The Cupola. In the centre is a large half-length figure of our Saviour, book in hand, and an inscription in Greek around him. In the spaces between the lights are the four archangels, and four other angels; in the spandrels eight prophets, and in the pendentives at the angles the Evangelists. In the intervening arches are David, Solomon, and two prophets. Below all a long Greek inscription, runs round the dome, and beneath it one in Latin, which commences over the apse. In the spandrels of the arch over the apse is the Annunciation;

and over the opposite arch the Presentation in the Temple. Date of all, 1100? 6. *The right or southern apse* contains a figure of St. Paul, and below him St. Anne with her daughter the Virgin, between St. Philip and St. Sebastian. Over the apse is represented the Nativity. 7. On the *south wall of this aisle* are three bands of mosaics; in the upper, Joseph's Vision and the Flight into Egypt; in the middle, the Baptism of Christ, the Transfiguration, and the Raising of Lazarus; and in the lower, Christ entering Jerusalem on an Ass. All these have Greek legends and appear to be in their original state. 8. *The vault of the northern apse* contains a half-length figure of St. Andrew. Below St. Andrew appears Joseph leading the youthful Saviour, while St. Barnabas and the protomartyr Stephen stand, one on each hand. Over the apse is depicted the Adoration of the Magi, and on the *walls of this aisle* are figures of the fathers of the church. 9. Pulpit covered with mosaics on all sides. 10. Royal throne, decorated with the most beautiful specimens of "opus Græcanicum." 11. Pavement of the same around it. 12. Two ancient basins for holy water adorned with mosaics in chevrons. 13. Over the door at the *west end of the north aisle* is an inscription in rhyming hexameters. Date, 1100? 14. *Portico*. The walls are covered with mosaics in imitation of the interior. They were put up when Ferdinand I. was in Sicily, by Santo Cardini, who took 37 years to complete them. They represent the Death of Absalom, David mourning over his son, and pardoning Shimei; also the genius of Palermo, supporting a medalion with the portraits of Ferdinand I. and his queen; all exhibit much bad taste and worse drawing. At one end is King Roger handing to Simon the Cantor of the chapel, the diploma of foundation in 1140. Inscriptions commemorate the marriages of two daughters of Ferdinand I. Date, 1800. M. Sicily, 1st ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.; Parker's *Mosaics in Rome and Ravenna*, 1st ed.

PALERMO (Sicily). *Palazzo del Conte Federigo, Torre di Busuemi within the*. Window adorned with mosaics. M. Sicily, 1st ed.

PALERMO (Sicily). *Palazzo de' Tribunali*. Windows adorned with mosaic work of black and red stone in Saracenesque patterns. Each front is divided into two or three lights, and the arches of these lights are decorated in the same style. A string-course of the same work runs round the building. M. Sicily, 1st ed.

PALERMO (Sicily). *Palace of La Zisa. The Hall*. Columns with mosaics above them on a gold ground; some representing archers and peacocks in medallions over the fountain are almost the counterparts of those in the Palazzo Reale, and are of the Norman period, while the band of foliage which encircles the hall is purely Byzantine in character. Date, 1150? M. Sicily, 1st ed.

PALERMO (Sicily). *Villa of La Favorita*. A room lined with Siculo-Norman mosaics. Date, 1400? M. Sicily, 1st ed.

PALERMO (Sicily). *Palazzo Reale; Sala Normanna*. Walls encrusted with mosaic work, representing men and animals on a gold ground in two bands. Peacocks on every wall make a brilliant display of colour, and together with swans, ducks, lions, and leopards, all in pairs, are depicted amid groves of palms, bananas, and orange trees laden with fruit. The upper band contains huntsmen shooting stags, and pairs of centaurs attacking each other with drawn bows. The east and west walls have suffered less than the rest, and show mosaics of a primitive period, but those on the south wall, as well as on the arches of the north, and on the ceiling have been almost entirely restored. *The ceiling*. In the centre is represented the crowned eagle of Suabia seizing a rabbit. It is surrounded by lions and griffins in medallions and the spaces are filled

in, with arabesques and scroll foliage. The floor is tessellated, in imitation of the original pavement. Date, about 1150. M. Sicily, 1st ed.

PALERMO (Sicily). *Ch. of San Cataldo*. Pavement of Alexandrine mosaics, of an intricate pattern. M. Sicily, 1st ed.

PALERMO (Sicily). *Ch. of Santa Caterina*. Pavement of Florentine mosaic; beneath the dome it shows the canine torch-bearer of the order. M. Sicily, 1st ed.

PALERMO (Sicily). *Ch. of San Salvatore*. Florentine pavement of elegant patterns. Date, 1700? M. Sicily, 1st ed.

PALERMO (Sicily). *The Museum. Collection of Ancient Sculpture, 2nd Room*. Two fragments of Roman mosaics, found beneath the house of the Barone Maggio, in the Via Macqueda, Palermo. M. Sicily, 1st ed.

PALERMO (Sicily). *The Museum. Room of the Collection of Ancient Vases, &c.* Fragments of paintings in mosaic. M. Sicily, 1st ed.

PALERMO, MONREALE near (Sicily). *The Cathedral; the exterior*. 1. The east end is decorated with elaborate specimens. 2. The North Portico. The door is enclosed by a band of mosaic work, the arms of the Norman kings being above, also in mosaic. 3. The West Portico. The door is richly ornamented with bands of the same work. *Interior*. 4. At the eastern end of the church are screens enclosing the choir, adorned with rich specimens. 5. This end of the church retains its original pavement of "opus Alexandrinum" (date, 1170), except in the north transept, where it was re-constructed by Pietro di Oddo in 1526. 6. Two thrones of marble, ornamented with stripes and bands of richest and most elaborate mosaics. That on the right, occupying the place of the ambo, or pulpit, is the seat of the archbishop; that opposite, of much larger size and raised on five steps, is the royal throne. The pavement, steps, and the back are covered with mosaics, in part restored, but those at the back are in their original state. (Date, 1170?) 7. The mosaics on the walls which cover the enormous space of 80,629 square feet, are all illustrative of Scripture history;—first, those relating to the old dispensation, and which allude to the coming of the Messiah; secondly, those illustrative of the life and miracles of our Saviour; and, thirdly, those which in the lives of the apostles set forth the triumph of the Christian faith. The series may be said to commence with the representation of the Supreme Wisdom adored by the archangels Gabriel and Michael, over the arch which faces the west door. Beneath the beams of the roof a broad border surrounds the nave. Below this the walls of the nave are divided into two bands, in the upper of which, on the south wall, by the choir, the historical series commences; this band, which is continuous on the west and north walls, contains 22 subjects of the world before the flood, viz.:—1. The Creation of Heaven and Earth. 2. Of Day and Night. 3. Of the firmament. 4. Separation of the land and water. 5. Creation of the greater and lesser lights. 6. Of fish and birds. 7. Of beasts and man. 8. God resting from his labours. 9. Placing Adam in Paradise. 10. Adam in Paradise. 11. Birth of Eve. 12. God conducting her to Adam. 13. The Temptation of Eve. 14. The Fall. 15. God calling Adam in the Garden. 16. The Expulsion from Paradise. 17. The Cultivation of the Ground. 18. The Sacrifices of Cain and Abel. 19. Death of Abel. 20. God cursing Cain. 21. Lamech shooting Cain? 22. Noah commanded to build the Ark. The lower band, which surmounts the arches of the nave, and is also continuous on the west wall, comprises 20 subjects from the history of the Patriarchs. 1. Noah constructing the Ark. 2. Taking in the animals. 3. The return of the Dove. 4. Noah leaving the Ark. 5. The Rainbow. 6. Noah's Drunkenness. 7. The Tower of Babel.

8. Abraham receiving the three angels. 9. Abraham entertaining the three angels. 10. Lot with the two angels. 11. The Destruction of Sodom and of Lot's wife. 12. God commanding the sacrifice of Isaac. 13. Staying the Sacrifice. 14. Rebecca at the Well. 15. Rebecca going with Abraham's servant. 16. Isaac demanding meat of Esau. 17. Isaac blessing Jacob. 18. Jacob's flight. 19. His dream. 20. His wrestle with the angel. *In the aisles* are represented the miracles of our Lord. On the right one, *south aisle*, over the archway by the transept is—1. Christ healing the woman of Canaan's daughter. 2. Healing the dumb possessed of a devil. 3. Healing the leper. 4. Restoring the withered hand. 5. Walking on the sea, and saving Peter. 6. Raising the widow's son. 7. Healing the issue of blood. 8. Raising the daughter of Jairus. 9. Healing Simon's mother-in-law. 10. Feeding the five thousand. *The north aisle*. 11. The miracle of the woman made straight. 12. Christ healing the dropsy on the Sabbath. 13. Healing the ten lepers. 14. Healing the blind. 15. Driving out the money-changers. 16. The woman taken in adultery. 17. Christ restoring the sick of the palsy. 18. Healing the blind and lame. 19. Mary Magdalen wiping his feet. 20. Christ healing the centurion's son. Date, 1160–70. 8. *West end of the church*. Over the door are the Virgin and Child between the archangels Michael and Gabriel. The scene to the right depicts St. Castrense, the tutelar saint of Monreale, casting out a devil, and walking on the waves in a storm; that to the left, a miracle of the Saints Cassio and Casto; in the scene below the window, the same saints are depicted cast to the lions, which fawn upon them and lick their feet. 9. In the *choir* on the soffits of the great arches which surround it, are half-length figures of Enoch, Noah, Melchisedec, and 23 of the progenitors of our Saviour, from Abraham to Achaz, all in circular medallions. The head of Noah is a restoration of 1526. The royal arms of Sicily next it were inserted in 1811. Over the *arches* which separate the *tribune* from the *chancel aisles* are the figures of 12 prophets, each with a scroll. Between these figures, and over the *arch* of the *tribune*, is the Annunciation, the Virgin standing in one spandril, and the archangel in the other. The second class of subjects, or those relating to the life of our Saviour, commences within the choir. In the upper band, between the windows, are 12 scenes, viz.:—1. Zachariah struck dumb. 2. The Jews amazed at his dumbness. 3. The Annunciation. 4. The Visitation. 5. Joseph reposing. 6, 7. The Nativity, in two compartments. 8. The Announcement to the Shepherds. 9. The Star in the East. 10. The Adoration of the Magi. 11. Herod's decree. 12. The Slaughter of the Innocents. In the lower band are six scenes, one in each spandril, viz.:—1. Joseph's Dream. 2. The Flight into Egypt. 3. The Presentation. 4. The Dispute with the Doctors. 5. The Miracle at Cana. 6. The Baptism of Christ. All these on the *north wall of the choir*, except the last-mentioned, are restorations. Over the royal throne is a curious scene representing William II. crowned by Jesus Christ, who is seated on his throne with angels hovering above him. On the wall above the archbishop's throne, King William is represented offering his church to the Virgin. Date, 1170? 10. *Central apse*. On the vault is a colossal half-length figure of our Saviour. Beneath is the Virgin with the Child on her lap, sitting on a throne between the archangels Gabriel and Michael, and full-length figures of the apostles, six on either hand. In the lowest band are 12 similar figures of saints and martyrs; and in the soffit of the arch above are the four archangels and as many seraphim. 11. *Apse to the right*. In the vault sits a gigantic figure of St. Peter blessing the faithful. Over the apse is represented the delivery of that saint from prison, and on the walls of this *chancel-aisle* are other scenes illustrative of well-

known events in his life. 12. *South transept*. Over the eastern arch is the martyrdom of St. Peter. This transept contains scenes in the life of our Saviour. His three temptations by the Devil; the Pool of Bethesda; Christ healing the man born blind; talking with the woman of Samaria; the Transfiguration; the Resurrection of Lazarus; the Disciples fetching the ass; Christ entering Jerusalem on it; the Last Supper; Christ washing his disciples' feet; the Agony in the Garden; the Betrayal; Jesus led before Pilate; and Pilate's wife warning him not to shed the blood of a just man. 13. *Northern apse*. Contains a gigantic figure of St. Paul, also in the act of benediction; in this *chancel-aisle* are scenes from his life, his martyrdom being pictured above the east arch in the *transept*. The subjects in the *north transept* are the Passion, Death, and Resurrection of our Lord, viz.:—Christ led to his Cross; the Crucifixion; the Deposition; the Entombment; the Resurrection; the empty Sepulchre; Christ and Mary Magdalen in the garden; the Journey to Emmaus; Christ eating with the two Disciples; the latter recalling his words and telling them to the rest; the Incredulity of Thomas; the Miraculous Draught of Fish; the Ascension; and the Day of Pentecost. The spandrels and soffits of the arches, and all spare spaces on the walls, are covered with angels, saints, martyrs, prophets, and kings, in full or half-length, too numerous to specify. 14. *Capella del Crocifisso*. On the wall just beneath the window is an inscription in mosaic on a gold ground, hardly legible, to the memory of Roger, duke of Apulia, and of Henry, prince of Capua. Date, 1160–70? M. Sicily, 1st ed.; D. B. Gravina's Illustrated work on Mosaics; Lübke Vorschule zum Kirchlichen Kunst, 5th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

PALERMO, MONREALE near (Sicily). *Ch. of St. Simon*. Specimens of pattern mosaic. Date, 12th century. Parker's Mosaics in Rome and Ravenna, 1st ed.

PALERMO, MONREALE near (Sicily). *Convento de Benedettini. Cloisters*. Columns ornamented in vertical and spiral bands. Date, 1170? M. Sicily, 1st ed.

PALERMO, SÓLUNTO near (Sicily). *Ruins of the city*. Fragments of pavements. Date, 400? M. Sicily, 1st ed.

PARENZO (Germany). *Church*. The apse is decorated with early mosaics (see Rev. J. M. Neale's notes on Dalmatia, Croatia, Istria, &c.) (1861) of a remarkable kind, representing St. Mary seated with the Divine Child; on either side angels and personages connected with the church. The mosaic is coarse but very effective. Under each of the windows is a saint in mosaic. The triumphal arch has on its face medallions with the heads of female saints, six on each side; on the vertex of the arch is our Lord's monogram also medallioned, and surrounded by acanthus leaves. Date, 523–526. M. South Germany, 9th ed.; Lübke Vorschule zum Kirchlichen Kunst, 5th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

PARIS (France). *Hotel des Invalides*. Pavement surrounding the urn of Napoleon I., with festoons of flowers and names of the great battles in which he took part. M. Paris, 1st ed.

PARIS (France). *The Louvre; Salle de Melpomène*. A good specimen in front of the statue of Melpomene; the central portion, a Victory, only ancient, the others by Belloni. M. Paris, 1st ed.

PARIS (France). *The Louvre, Algerian Museum in*. Specimens of the Roman period, discovered principally in Algeria, and on the coast of Africa, including Egypt; the most worthy of notice is a large one found near Constantina, representing Neptune and Amphitrite. M. Paris, 1st ed.

PARMA (Italy). *Duomo. Subterranean Church*. Background of the tomb of Bartolommeo Prato, erected in 1539,

a mosaic on a gold ground, rare in a work of so modern a date. M. North Italy, 9th ed.

PATERNÒ (Sicily). *In the town on a spot called "Lo Spedale."* Pavement. M. Sicily, 1st ed.

PAVIA (Italy). *Certosa of Pavia.* The altars are inlaid with "pietra dura" work executed in the finest manner. M. North Italy, 9th ed.

PERUGIA (Italy). *Ch. of San. Domenico.* Spiral columns encrusted with mosaics, supporting the canopy of the monument of Benedict XI., by Giov. da Pisa. M. Central Italy, 5th ed.

PIACENZA (Italy.) *Ch. of San Savino.* Tessellated pavement, representing the signs of the zodiac. M. North Italy, 9th ed.

PISA (Italy). *Cathedral.* Vaulting of eastern apse covered with mosaics on a gold ground; in the centre a gigantic figure of our Lord; the Virgin and St. John on either side, by Jacopo Turrita and others. Date, between 1290 and 1320. M. Central Italy, 5th ed.

PISA (Italy). *Cathedral, Chapel of St. Ranieri in.* Specimens by Gaddo Gaddi. M. Central Italy, 5th ed.

PISA (Italy). *Church of St. Nicholas.* Fine examples of pattern mosaics. Date 1250. Parker's Mosaics in Rome and Ravenna, 1st ed.

PISA (Italy). *Campanile or leaning tower.* Mosaic ornaments in the basement. Date, 1300? M. Central Italy, 5th ed.

PISA (Italy). *Baptistery.* Pavement before the altar of mosaic and Opus Alexandrinum work. Font, with carved ornamental rosettes surrounded with mosaic work. M. Central Italy, 5th ed.

PISTOIA (Italy). *Duomo.* Tribune adorned with mosaics Date, 1599. M. Central Italy, 5th ed.

PISTOIA (Italy). *Duomo, Chapel on left of choir in.* Slab tomb of Bishop Donato de' Medici, with the ancient Medici arms in mosaic. Date, 1474? M. Central Italy, 5th ed.

PISTOIA (Italy). *Duomo. Campanile.* Arches filled up above the line of capitals with black and white mosaic, by Giovanni Pisano. M. Central Italy, 5th ed.

POMPEII (Italy). *Temple of Jupiter.* Black and white border on either side of pavement. M. South Italy, 4th ed.

POMPEII (Italy). *Temple of Venus.* Beautiful border. M. South Italy, 4th ed.

POMPEII (Italy). *The Small Theatre.* Pavement in different coloured marbles. M. South Italy, 4th ed.

POMPEII (Italy). *House of the Faun.* Pavement. Good mosaic of a lion. Fragment. M. South Italy, 4th ed.

POMPEII (Italy). *House of Flora and Zephyrus.* Well decorated with coarse mosaics, representing two large masks, a river, and griffons. M. South Italy, 4th ed.

POMPEII (Italy). *House of the small fountain.* Fountain encrusted with mosaics and shell work. M. South Italy, 4th ed.

POMPEII (Italy). *House of the great fountain.* Fountain encrusted with mosaics of different colours. Mosaic mask. M. South Italy, 4th ed.

POMPEII (Italy). *House of the Grand Duke of Tuscany.* Fountain. M. South Italy, 4th ed.

POMPEII (Italy). *House of M. Lucretius.* Pavement. Fountain at end of garden adorned with mosaics. M. South Italy, 4th ed.

POMPEII (Italy). *House of the Anchor.* Pavement in entrance porch; an anchor. M. South Italy, 4th ed.

POMPEII (Italy). *House of Castor and Pollux.* Pavement of white edged with black. M. South Italy, 4th ed.

POMPEII (Italy). *Houses of Championnet.* Pavement under portico of one of these houses. Good specimen. M. South Italy, 4th ed.

POMPEII (Italy). *House of Pansa*. Pavement at the entrance. M. South Italy, 4th ed.

POMPEII (Italy). *House of the Tragic Poet*. Floor of black and white mosaic of fishes. M. South Italy, 4th ed.

POMPEII (Italy). *House of the Vestals*. Pavement with the word "Salve." M. South Italy, 4th ed.

POMPEII (Italy). *House of the Wild Boar*. Pavement in porch representing a wild boar attacked by two dogs. Also some pieces of great beauty, one supposed to represent the walls of the city. M. South Italy, 4th ed.

POSEN (Germany). *The Dom or Cathedral*. *The Golden chapel*. Decorated with modern mosaic work. Date, 1842. M. North Germany, 14th ed.

POTSDAM, SANS SOUCI near (Germany). *The Friedenskirche*. An ancient mosaic from the church of St. Cyprien at Murano near Venice. M. North Germany, 14th ed.

POZZUOLI (Italy). *Tomb on the Via Consularis*. Niche and spiral columns decorated with mosaics of birds, shells, and plants. M. South Italy, 4th ed.

POZZUOLI (Italy). *Tomb on the Via Puteolana*. Vaulted roof and floor covered with mosaics representing a ship, the Nereid, &c. Fine specimens. M. South Italy, 4th ed.

POZZUOLI (Italy). *Temple of Jupiter Serapis*. Ancient pavement. M. South Italy, 4th ed.

PRAGUE (Bohemia). *Cathedral*. *Chapel of St. Wenzel*. On the outside of this church, upon the south wall of the chapel, is a mosaic representing Christ in glory surrounded by angels, with the six patron saints of Bohemia below, and the Emperor Charles IV. and his wife, who caused it to be made by Greek artists. At the sides is the last judgment. Date, 1371. M. South Germany, 9th ed.

RAVENNA (Italy). *Basilica of S. Apollinare in Classe*. The tribune and arch in front of it are covered with mosaics; the upper part on the vault represents the Transfiguration, the hand of the Almighty is seen pointing to a small figure of the Saviour, introduced into the centre of a large cross, surrounded by a blue circle studded with stars. On the top of the cross are the five Greek letters expressing, "Jesus Christ the Saviour, the Son of God." On the arms are the Alpha and Omega; and at the foot the words "Salus mundi." Outside the circle, and on either side of the hand are Moses and Elijah; and below are three sheep indicating the three Apostles, Peter, James, and John, who witnessed the Transfiguration. In the middle mosaic is St. Apollinaris, in his episcopal robes, preaching to a flock of sheep. Between the windows are portraits of St. Ecclesius, St. Severus, St. Ursus, and St. Ursinius, in pontifical robes, in the act of blessing the people. On the right hand wall is represented Archbishop Reparatus obtaining privileges for his diocese from the Emperor Constantinus Pogonotus, who is seen in the centre of the composition, with Reparatus attended by three ecclesiastics, to whom the emperor delivers a scroll, on which is inscribed the word Privilegium. On the right wall are represented the Sacrifices of the Old Law; Abel who offers the lamb, Melchisedec the bread and wine, and Abraham his son Isaac. On the arch is a series of five mosaics; that in the middle represents the Saviour and the symbols of the four Evangelists; in the second are seen the cities of Bethlehem and Jerusalem, from which a number of the faithful are ascending towards our Lord, under the form of sheep; in the third is a palm, as a symbol of victory; the fourth contains the archangels Michael and Gabriel; and the fifth, half figures of St. Matthew and St. Luke. The lower edge of the arch has handsome mosaics of arabesque ornaments. Date, 567. Fine preservation. M. North Italy, 9th ed; Ciampini, Part II.; Parker's Mosaics in Rome and Ravenna, 1st ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

RAVENNA (Italy). *Basilica of San Giovanni Evange-*

lista. Chapel of St. Bartholomew. Fragments of a mosaic, representing the storm and the vow of Galla Placidia. M. North Italy, 9th ed.

RAVENNA (Italy). *Church of St. Agatha*. Tribune covered with a mosaic representing Christ seated on the throne of glory, raised on two steps, and enriched with gems; on either side is an angel holding a staff, and standing on a rock with flowers springing out of it. Date, 378. Parker's Mosaics in Rome and Ravenna, 1st ed.

RAVENNA (Italy). *Church of St. Apollinare Nuova*. The walls of the nave are covered with superb mosaics, representing the city of Classis, with the sea and ships; then come 22 virgins, each holding in her hand a crown, preceded by the Magi, in the act of presenting their offerings to the Virgin and Child seated upon a throne with two angels on either side. This superb mosaic is considered the finest in Ravenna. On the opposite side of the nave is represented a picture of Ravenna with the Basilica of St. Vitale, and an edifice supposed to represent the palace of Theodoric from its bearing the word "Palatium" on the facade; and 25 Saints holding crowns, each having a glory round the head, and receiving the benediction of the Saviour sitting on a throne between two angels. The rest of these walls, as high as the roof, are covered with mosaics representing the fathers of the Old and New Testaments, and various miracles of the Saviour. Date, 570. Another mosaic, in tolerable preservation, representing the Emperor Justinian, is concealed behind the organ. Date, about 527? M. North Italy, 9th ed.; Ciampini, Part II.; Parker's Mosaics in Rome and Ravenna, 1st ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

RAVENNA (Italy). *Baptistery*. Cupola, adorned with mosaics, representing in the centre, the Baptism of Christ, in the circumference the 12 Apostles, and below emblems of the gospels, bishops, thrones, &c. Date, 451. Ornaments in *pietra dura* of the 5th century. Well preserved. M. North Italy, 9th ed.; Ciampini, Part I.; Parker's Mosaics in Rome and Ravenna, 1st ed.

RAVENNA (Italy). *Baptistery*. *San Giovanni in Fonte*. Figures of the Evangelists (existing in 1690). Ciampini, Part I.

RAVENNA (Italy). *Church of Sta. Maria in Cosmedin*. Roof decorated with mosaics representing the Baptism in the Jordan, in the centre, lower down, the 12 Apostles, each bearing a crown, with the exception of St. Peter who carries the keys, and St. Paul who bears two scrolls, advancing towards a throne covered with a veil and cushion, and occupied by a cross only. Date, 553.? M. North Italy, 9th ed.; Ciampini, Part II.; Furietti; Parker's Mosaics in Rome and Ravenna, 1st ed.

RAVENNA (Italy). *Ch. of Sta. Maria in Cosmedin*. *Chapel of St. Bartholomew*. Very curious ancient pavement built into the walls, representing rude figures of animals in square panels, with the guilloche pattern for borders, and palm trees and a series of rude figures intended for human beings. This pavement is attributed to Galla Placidia, but appears earlier than her time. Parker's Mosaics in Rome and Ravenna, 1st ed.

RAVENNA (Italy). (*Removed to Berlin*.) Church of San Michele Archangelo (existing in 1690) (now destroyed). Tribune with mosaics preserved. On the vault are the figures of Christ holding a tall Latin cross jewelled; on either side St. Michael and St. Gabriel, and outside the arch St. Cosmas and St. Damianus. The mouldings of the arch are enriched with patterns, and over it is another figure of Christ, and on each side groups of angels blowing trumpets. Date, 545. Ciampini, Part II.; Parker's Mosaics in Rome and Ravenna, 1st ed.

RAVENNA (Italy). *Church of San Vitale*. The walls and vault of the choir are covered with mosaics of the time of Justinian. 17377.

tinian, as beautiful and fresh as the day they were placed there. The most elaborate are those of the *Tribune*, representing, in the larger compartments on the left, the Emperor Justinian surrounded by courtiers and soldiers, and by St. Maximianus and two priests. In the compartment on the opposite wall is the Empress Theodora with a similar vase, which she offers to two courtiers, attended by the ladies of her court in varied and elegant costumes. In the vault above is the Saviour throned on the globe between the archangels; on his right is St. Vitalis receiving the crown of martyrdom, and on the left St. Eutychius in the act of offering a model of the church. The mosaics on the concavity of the arch represents half figures of the Saviour and the 12 Apostles with St. Gervasius and St. Protasius, sons of St. Vitalis. The semicircular mosaic on the right of the altar represents the Sacrifices of the Old Law, the Offering of Abel, and of Melchisedec; beyond it, Moses with the sheep of Madan; Moses on Mount Horeb; Moses in the act of taking off his sandals at the command of the Almighty, represented by a hand in the heavens. The corresponding compartments on the opposite wall have reference to the Sacrifice by Abraham; the three angels entertained by the latter on foretelling the birth of Isaac, while Sarah stands in the doorway ridiculing the prediction. On the sides and above, Moses on Mount Sinai; the prophets Isaiah, and Jeremiah; and on a level with the music galleries the four Evangelists with their emblems. All these mosaics are in a wonderful state of preservation, still retaining their freshness of colour, amidst all the revolutions of Ravenna. Date, 547. M. North Italy, 9th ed.; Ciampini, Part II.; Parker's Mosaics in Rome and Ravenna, 1st ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

RAVENNA (Italy). *Mausoleum of Galla Placidia*. Cupola covered with mosaics of the time of the empress Galla Placidia, in which we see the four Evangelists with their symbols, and on each of the walls two full-length figures of prophets. The arch over the door has a representation of the Good Shepherd; behind the tomb of the empress, is the Saviour with the gospels in his hand; and in each of the lateral arches are two stags at a fountain. Date 450? M. North Italy, 9th ed.; Ciampini, Part I.; Parker's Mosaics in Rome and Ravenna, 1st ed.

RAVENNA (Italy). *The Archbishop's Palace, Chapel in*. The ceiling retains its mosaics as fresh as when first executed. In the middle are represented symbols of the Evangelists; and below, arranged in circles, the Saviour, the Apostles, and various saints. The altar has some mosaics which belonged to the tribune of the cathedral, previous to its re-erection. Date, 400. Condition, excellent. M. North Italy, 9th ed.

RAVENNA (Italy). *Academy of the Fine Arts; one of the rooms on the upper floor*. Pavement found at Classe, with a vase of flowers and peacocks in the centre. Fine. M. North Italy, 9th ed.

REGGIO (Italy). *Cathedral*. Good specimens of mosaic work. M. South Italy, 4th ed.

ROME (Italy). *Basilica of Sta. Croce in Gerusalemme, Chapel of St. Helena in*. The roof is decorated with mosaics erroneously attributed to Baldassare Peruzzi. Date, 1537. M. Central Italy, Rome, 6th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Basilica of the Lateran (San Giovanni in Laterano). Chapel of the Corsini*. Altar-piece, a copy of Guido's picture of S. Andrea Corsini. *Tribune of the Basilica*. The vault is covered with mosaics executed by Jacopo da Turrita and Gaddo Gaddi, representing our Saviour in the heavens, with the rivers of Paradise, the Virgin and Saints; the figure near the Virgin is that of Nicholas IV. Date of tribune, 1292. *Cloisters*. The columns are ornamented with mosaics of the 12th or 13th century. *The*

Baptistery. The roof is covered with mosaics of the 5th century, executed on a gold ground, representing groups of birds and fruits, with the mystic lamb in the centre. On the walls are figures of the four Evangelists, each with his emblem over his head. Date, 461-467. *The Oratory of St. Venantius. Chapel of SS. Cyprianus and Justina.* A very handsome mediæval mosaic vault of delicate foliage and flowers. On the vault over the Oratory is a remarkable mosaic of the 7th century, representing our Saviour between two angels, in the act of giving his benediction, with the Virgin and saints below; those at each end being the founders, John IV. holding a model of the Oratory, and Theodorus I. a book. On the face of the arch are the two Holy Cities, the emblems of the Evangelists, and full-length figures of eight saints, remarkable as showing the costumes of the period. These mosaics were restored in 1674. *Scala Santa.* Outside is a *tribune* erected by Benedict XIV., to receive the mosaics which covered the triclinium of Leo III. They are, however, only copies; they represent the Saviour in the midst of the Apostles; and, on the face of the vault, Christ delivering the keys to St. Peter with one hand; and St. Peter, seated, giving a consecrated banner to Charlemagne, and the Pallium to St. Leo. M. Central Italy, Rome, 6th ed.; Ciampini, Part I.; and Part II.; Furietti; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Basilica of the Lateran.* Above the portico, a head in a circle. A head of the Saviour. Four pieces with scenes of different saints, John the Baptist, and the Flagellation (existing in 1690). A piece, representing six priests? One in the centre apparently of higher degree. Ciampini, Part III.

ROME (Italy). *Basilica of the Lateran. Leonine portico. Vault.* Arch of the tribune, representing Christ with saints on either side (existing in 1690). Ciampini, Part II.

ROME (Italy). *Basilica of the Lateran.* Pavement of Opus Alexandrinum. Date, 14th century. Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Basilica of San Lorenzo.* Frieze in vestibule ornamented with mosaics in the centre, of Honorius III. and S. Lorenzo, in a very rude style. Date, 1200? *Vestibule behind the Tribune.* Portions of pavement. *Tribune,* pavement of "opus Alexandrinum." *Nave,* in the centre of the floor is a mosaic of two men in armour, with triangular shields, and surrounded by griffons, of the period of Honorius III. (Date, 1200). *Behind the high altar.* Screen in mosaic, and on either side two good torse columns, also in mosaic. Upon the face of the arch overlooking the high altar is a curious mosaic representing our Saviour and SS. Peter, Paul, Stephen, Lawrence, Hyppolitus, and Pope Pelagius II., himself offering his church, and the holy cities of Bethlehem and Jerusalem on each side. (Date, 578?) Near the ambone on the south side is a mosaic candelabrum. M. Central Italy, Rome, 6th ed.; Ciampini, Part I. and Part II.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Basilica of San Lorenzo.* Image of Rondinini (existing in 1690), the work of Cesare Vacchi, the pupil of Giovanni Battista Callandra. Ciampini, Part I.

ROME (Italy). *Basilica of Santa Maria Maggiore.* Walls and vault of portico covered with mosaics. They are well preserved and were restored some years ago under the direction of Camuccini, when the name of the artist Philippus Rusutus, probably a pupil of the school of the Cosimatis, was discovered (artist Gaddo Gaddi? see Parker) the subject being Christ giving his Benediction, with the Virgin and SS. Peter, Paul, James, and John the Baptist, on either side, and below the miraculous Fall of Snow and the dream of St. Liberius. Date, 1308? *The side walls of the nave,* and the face of the arch of the tribune, are covered with

mosaics of great interest in the history of art. They represent in compartments, different subjects of the Old Testament, illustrating chiefly the lives of Moses, Joshua, Abraham, Isaac, and Jacob. The arch over the *tribune* represents subjects from the New Testament, in five rows. Date, 434-440. Fair preservation. They are known to have been in existence in the 8th century, and are generally considered to date from the pontificate of Sixtus III. (5th century), whose name is at the top of the arch. The vault of the *Tribune* is covered with mosaics by Jacopo da Turrita, in 1299, representing the Coronation of the Virgin, with angels and three saints on each side, and are inscribed with the name of the artist; those below and between the windows are by Gaddo Gaddi. *Tomb of Cardinal Consalvo Rodriguez*. Above it is a mosaic of the Virgin with SS. Matthew and Jerome. The pavement of the basilica is very beautiful, consisting of alternate compartments of mosaic and marble. Date, 1299. M. Central Italy, Rome, 6th ed.; Ciampini, Part I.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.; Parker's *Mosaics in Rome and Ravenna*, 1st ed.

ROME (Italy). *Basilica of Santa Maria Maggiore*. Piece of two men in armour (existing in 1690), by Fabritius Gnasteferrus? Date, 1675. Ciampini, Part I.; Parker's *Mosaics in Rome and Ravenna*, 1st ed.

ROME (Italy). *Basilica of San Paolo fuori le Mura*. Western façade decorated with mosaics of the 13th century. In the first hall are some mediæval mosaics from the ancient church. The vault of the *Tribune* is covered with mosaics executed probably in the 13th century. They have been much restored. Those on the arch of Placidia are modern, representing our Saviour in the centre, with the 24 elders of the Revelations on either side. Portraits of the popes from St. Peter to the reigning pontiff; portions of these portraits are ancient, the rest are modern, being executed at the mosaic establishment at the Vatican; each head employs the entire labour of the artist for 12 months. *Cloister of the Benedictine Monastery* adjoining the basilica. Many of the columns as well as the entablature are covered with mosaics, probably of the 12th or 13th centuries. M. Central Italy, Rome, 6th ed.; Ciampini, Part I.; Parker's *Mosaics in Rome and Ravenna*, 1st ed.

ROME (Italy). *Basilica of St. Peter*. 1. Over the central entrance is the celebrated mosaic of the Navicella, representing St. Peter walking on the sea. It was executed by Giotto, assisted by his pupil Pietro Cavallini. Date, 1298. Much repaired and restored. 2. *The Cupola*. On the spandrels of the arches above the recesses in the dome are four mosaic medallions representing the Evangelists with their emblems. On the frieze running round the base of the dome is a Latin inscription in mosaic. The cupola is ornamented with four ranges of mosaics, the lowest representing the Saviour, the Virgin, and the Apostles. On the ceiling in the lantern is a mosaic of the Almighty, by Marcello Provençal, from a painting of Cav. d'Arpino. 3. On the south side by the *left transept* is a copy of Mancini's St. Peter and St. John. 4. At the central altar of the *south transept* is a copy in mosaic of Guido's picture of the crucifixion of St. Peter. At the adjoining altar is a copy of a picture by Camuccini of the Incredulity of St. Thomas, and on the opposite side in the chapel, a copy of Domenichino's picture of St. Francis receiving the Stigmata. 5. *Altar of St. Peter and St. Andrew*. Above this altar is the mosaic of Ananias and Sapphira, from Roncalli's picture. 6. *Altar of St. Gregory the Great*. The mosaic above this altar represents the miracle of that saint from a picture by A. Sacchi. 7. *Altar of the Transfiguration*, over which is the copy of Raphael's picture of that subject. 8. *Capella del Coro*. Altar-piece of the Conception, is a copy of the picture by Pietro Bianchi. 9. *Chapel of the Presentazione*. Copy of

the Presentation of the Virgin in the Temple, by Francesco Romanelli. 10. *Monument of the wife of the Pretender, James III.* Medallion portrait of the Queen, designed by Filippo Barigioni and executed by Pietro Bracci. Date, 1745. 11. *Chapel of the Baptistery.* The mosaic of the Baptism of Christ is a copy from Carlo Maratta; the St. Peter baptising his gaolers in the Mamertine prisons is from Passeri; and the Baptism of the Centurion is from a picture by C. Procaccini. 12. *Chapel of the Crucifix,* contains a mosaic by Cristofari, representing St. Nicholas of Bari. 13. *Chapel of St. Sebastian,* contains a copy in mosaic of a picture of the martyrdom of the saint by Domenichino. 14. *Chapel of the Holy Sacrament.* Roof and cupola decorated with mosaics designed by Pietro da Cortona. The mosaic altar-piece in this chapel is a copy of M. A. Caravaggio's entombment. 15. The mosaic on the altar of *St. Girolamo* is a copy of Domenichino's communion of St. Jerome. 16. *Chapel of the Madonna del Soccorso.* Cupola covered with mosaics designed by Girolamo Muziani. 17. *Chapel of St. Basil.* An altar-piece, after Subleyra's picture of the Saint celebrating mass before the Emperor Valens. 18. *In the right transept* are mosaics of St. Wenceslaus, king of Bohemia, from Caroselli's painting, the Martyrdom of SS. Processus and Martinianus from Valentin's; the Martyrdom of St. Erasmus. 19. *The altar of La Navicella.* Above this altar is the mosaic of our Saviour coming to the rescue of St. Peter when the vessel was sinking, from a painting by Lanfranco. 20. *Altar of St. Michael.* The mosaic above this altar is a reproduction of the St. Michael by Guido in the Capuccini Church. 21. *Altar of St. Petronilla.* Mosaic copy from a picture by Guercino. This is considered the finest work of this class in St. Peter's. 22. *Altar-piece of St. Peter* resuscitating Tabitha, after a painting by Costanzi. 23. *Subterranean church. Grotte Nuove.* Between the chapels of S. M. del Portico and the Madonna del Partorienti is a curious mosaic of our Lord giving his benediction; it is of the 10th century. In the latter chapel are two mosaics, one of the Virgin, of the 8th century, and another of an angel, after Giotto. In other parts of this chapel is a mosaic portrait of Pope John VII. 24. *Chapel of St. Longinus.* A mosaic of the patron saint over the altar is from a picture by A. Sacchi. Various other mosaics. M. Central Italy, Rome, 6th ed.; Furietti; Parker's Mosaics in Rome and Ravenna, 1st ed.; Ciampini, Part I and Part III.

ROME (Italy). *Basilica of St. Peter.* A piece apparently representing scenes in the New Testament. Another piece representing heads of different popes? (existing in 1690). *Vault of the Tribune.* In the centre is a sitting figure of our Saviour, with St. Paul and St. Peter on either side. Below is the mystic lamb in the centre, a figure on either side; the one on the left is Pope Innocent III. Sheep are coming from the cities of Jerusalem and Bethlehem at each side. *Chapel of the Confessional.* A figure of our Saviour. *Altar of Santa Maria ad Presepe* (existing in 1690). A piece representing scenes in the life of our Saviour; in the centre is a figure of the Virgin, and one of the Saviour by her side. Another piece representing our Saviour with two saints, SS. Peter and Paul. All these specimens existed in 1690. Ciampini, Part III.

ROME (Italy). *Basilica of St. Peter.* Piece of Paul V. (existing in 1690). Ciampini, Part I.

ROME (Italy). *Ch. of S. Agnese fuori la Mura.* Vault of the tribune covered with a mosaic representing St. Agnes between popes St. Symachus and Honorius, of the time of the latter pontiff. Date, 630. The intervals of the lower tiers of aisles are decorated with mosaics (modern?). M. Central Italy, Rome, 6th ed.; Ciampini, Part II.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of S. Alessio*. In the choir are two handsome columns in mosaic on each side of the episcopal chair. They appear to have belonged to a series of 19 once here. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of S. Alessio*. Piece representing houses and water (existing in 1690). Ciampini, Part I.

ROME (Italy). *Ch. of S. Antonio Abate, Chapel of the Saint in*. Two curious specimens of coloured mosaics, representing tigers tearing young bulls. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of Sta. Andrea in Barbara* (existing in 1690). Large piece. Ciampini, Part I.

ROME (Italy). *Desecrated church of St. Andrew*. Mutilated specimens in the tribune; in the centre is represented the figure of Christ standing on a mount, giving His blessing, with a scroll in His hand and four streams running at His feet; on either side are three Apostles, each with a scroll in His hand; beneath is an inscription recording the erection of the tribune by Pope Simplicius. Date, 463. Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of Sta. Balbina*. Tomb of Stefano Sordi, by one of the Cosimatis, adorned with mosaics. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of Capuana*. (existing in 1690). Arch of tribune, the Virgin and Child with the Saints Stephen, Peter, Paul, and Agatha. Above is a head of the Saviour and on either side Jeremiah and Isaiah. Ciampini, Part II.

ROME (Italy). *Ch. of S. Carlo in the Corso, Chapel in right transept in*. Copy of the Assumption by Carlo Maratta. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of Sta. Cecilia*. 1. Frieze on the portico has some early arabesques in mosaic, with portraits of saints. Date, 800? 2. The tribune contains some curious mosaics representing our Saviour and various saints. Date, 820. M. Central Italy, Rome, 6th ed.; Ciampini, Part II. Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of Sta. Cecilia. Arch of tribune*. The Virgin and Child with saints on either side, and the cities of Jerusalem and Bethlehem at each end, &c. (existing in 1690). Ciampini, Part II.

ROME (Italy). *Ch. of San Cesareo*. Episcopal chair and columns of pulpit decorated with mosaics. A more modern specimen in the tribune is from designs by Cav. Arpino. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of Sta. Clara* (existing in 1690). Portrait of Maria Bovi, the work of Callandra. Ciampini, Part I.

ROME (Italy). *Ch. of San Clemente*. 1. Vault of the tribune of the upper church decorated with mosaics, representing our Saviour on the cross, emblems, &c. Date, 1290. On the face of the arch is Christ in the centre, with emblems of the Evangelists on either side, and below SS. Peter and Clement, with Jeremiah on the right, SS. Paul and Lawrence, with Isaiah on the left. 2. Gospel ambo, with a handsome mosaic candelabrum. Date, probably 872-82 (13th century? Parker). M. Central Italy, Rome 6th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of San Clemente*. Pavement (existing in 1690), of Opus Alexandrinum. Date, 1100-1120. Ciampini, Part I.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of SS. Cosma e Damiano*. Over the tribune is an ancient mosaic, representing in the centre the mystic lamb, between the 7 candlesticks, angels and remains of emblems of the Evangelists. The mosaics on the vault with the figure of the Saviour in the centre, to whom two figures, supposed to be SS. Peter and Paul, are present-

ing St. Felix holding his church, and St. Theodorus, are of later date and have been much restored. (Murray's Rome.) On the vault of the apse is a figure of our Saviour in the centre; on his right hand is St. Peter introducing St. Cosmas; beyond is Pope Felix, with a model of his church in his hand as the founder; on the left is St. Paul introducing St. Damianus; beyond him St. Theodore; between these figures are 13 sheep, at either end Bethlehem and Jerusalem. Date, 526-530. (Parker's Mosaics in Rome and Ravenna.) Another tribune with a fine mosaic bearing the monogram of Pope Paschal, representing in the centre a tall figure of Christ, with SS. Peter and Paul, St. Praxedes, Pope Paschal, with a model of the church, St. Pudenciana, and St. Zeno. Under these figures is the river Jordan, and beneath this the 13 sheep, with the holy city at the two extremities of the picture, and under the whole an inscription. Date, about 818. (Parker's Mosaics.) M. Central Italy, Rome, 6th ed.; Ciampini, Part II.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of Sta. Costanza*. Vault covered with mosaics representing birds and animals, bunches of grapes, and the different operations of the vintage. Sarcophagus of the family of Constantine, decorated with bacchanalian symbols. Date, 320? Over one of the doorways is Christ blessing two of his Apostles, with four lambs at his feet. On another tympanum Christ is seated on a globe, with a book in his left hand, and giving his right hand to an Apostle under a part of his cloak. M. Central Italy, Rome, 6th ed.; Ciampini, Part II. and Part III.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of Sta. Costanza*. Two pieces; subjects, scenes in the life of Christ. Ciampini, Part III.

ROME (Italy). *Ch. of San Crisogono*. Fragments on the vault on the tribune, representing the Virgin and Child, with SS. Chrysogonus and James. Floor of nave has well preserved specimens of "opus Alexandrinum." M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of Sta. Francesca Romana*. On the vault of the apse are some curious mosaics, representing the Virgin, with SS. John, James, Peter, and Andrew on either side; the hand within the wreath over the head of the Virgin emblematical of the Almighty, as well as the monogram of Christ, in the centre of the arch, are very beautiful as designs. Date, 832. M. Central Italy, Rome, 6th ed.; Ciampini, Part II.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of SS. Giovanni e Paolo*. Pavement of Opus Alexandrinum. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of San Giovanni a Porta Latina*. Piece representing a man (existing in 1690). Ciampini, Part I.

ROME (Italy). *Ch. of San Marco*. Tribune decorated with mosaics representing our Saviour and three saints on either side, &c.; on the face of the arch emblems of the Evangelists and full-length figures of SS. Peter and Paul. Date, 828. M. Central Italy, Rome, 6th ed.; Ciampini, Part II.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of Santa Maria in Aquiro*. Floor of mediæval specimens. Also before the high altar a good specimen in red and yellow marble of a labyrinth. Date, 1500? M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of Santa Maria di Ara Caeli*. 1. Ancient pavement. 2. Chapel on the right. Floor of Opus Alexandrinum. 3. The two ambones at the extremity of the nave are covered with handsome mosaic work. Date of ambones, 1266. M. Central Italy, Rome, 6th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of Sta. Maria in Cosmedin.* 1. Torse mosaic candelabrum made by a certain Pascal Rita. Date, 1000. 2. Pavement of opus Alexandrinum. Date, 1123. 3. Tabernacle of white marble and mosaic by Diodato Cosimati. Date, 13th century. 4. An interesting piece in the sacristy of the Adoration of the Magi; a fragment restored in 1639. Date, 705. M. Central Italy, Rome, 6th ed.; Ciampini, Part III.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of Sta. Maria di Loreto, 1st chapel on right in.* Mosaic pictures of Sta. Barbara and two other saints by Rosetti. Date, 1594. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of Sta. Maria sopra Minerva.* Tomb of Guillaume Durand, remarkable for its mosaics by Giovanni Cosimati, representing the Virgin, a bishop and St. Dominic, with inscriptions. Date, 1304? M. Central Italy, Rome, 6th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of Sta. Maria sopra Minerva.* Portrait of Octaviani Ubaldini (existing in 1690). Ciampini, Part I.; Furietti.

ROME (Italy). *Ch. of Sta. Maria in Dominica, called also Sta. Maria della Navicella.* Arch of tribune representing the Saviour, with saints with offerings (existing in 1690. Date, 815. Ciampini, Part II.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of Sta. Maria della Navicella.* 1. The mosaics on the vault of the tribune represent the Virgin and Child, with Paschal I. at her feet. Date, 815. 2. An arch between *Sta. M. della Navicella* and the *Arch of Dolabella*, with a tribune over it, which contains a mosaic of the Virgin? (The subject is the Saviour seated, drawing captives to him with each hand. An inscription gives the names of the artists, Magister Jacobus cum filio suo Cosmato. Parker.) Date, 1200? M. Central Italy, Rome, 6th ed.; Ciampini, Part II.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of Sta. Maria del Popolo.* The mosaics on the vault of the cupola, represent the creation of the heavenly bodies. The letters "L. V. op.:" on the torch or Cupid indicate the name of the artist Lodovico di Pace, who executed these mosaics during the lifetime of Raphael, and from his designs. Date, 1516. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of Sta. Maria Scala Caeli.* Apse decorated with mosaics by Francesco Zucca? They are considered to be the first works in good taste of this kind executed by the moderns. The subjects are the Virgin with the infant Christ surrounded by clouds, from which appear the heads of cherubim and two angels holding a crown over the head of the Virgin. Beneath are Pope Clement VIII., and various saints, and the Cardinal P. Aldobrandini; on a stone is inscribed the date. According to Parker, the artist was F. Zacchio, a Florentine; the design by John de Vecchio. Date, probably 17th century. M. Central Italy, Rome, 6th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of Sta. Maria Scala Caeli.* Tribune (existing in 1690), by Scipio Provenzale. Ciampini, Part I.

ROME (Italy). *Ch. of Sta. Maria in Trastevere.* 1. Façade decorated with mosaics representing the Virgin and Child and the wise Virgins bearing offerings, commenced under the reign of Eugenius III., and completed by Pietro Cavallini. Date, 1100-1300. 2. The tribune has two series of mosaics, the upper ones, representing the Saviour, the Virgin in the centre, and St. Peter with six other saints, were executed in the 12th century. Those below, in six compartments, of the Nativity of the Virgin, the Annunciation, the birth of our Saviour,

the Adoration of the Magi, the presentation in the Temple, and the Virgin's death, are by Pietro Cavallini, nearly two centuries later, 1351-64. 3. Lower down is a good mosaic by Cavallini, representing the Virgin between St. Paul and St. Peter, the latter presenting Bertoldo de' Stefaneschi. Date, 14th century. 4. On the face of the arch are the emblems of the four Evangelists, with the prophets Isaiah and Jeremiah. These were executed at the expense of Bertoldo de' Stefaneschi, in 1290. 5. Floor of "opus Alexandrinum." 6. Let into the pier opposite the arch of the tribune is a fragment of ancient mosaic representing fishermen in boats with draw nets and groups of wild fowl. M. Central Italy, Rome, 6th ed.; Ciampini, Part I.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of Sta. Maria in Valticella.* Chapel dedicated to the patron saint. Mosaic over the altar; a copy of the picture in the Vatican by Guido. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of San Martino ai Monti.* Ancient pavement and antique Madonna at the altar. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of SS. Nereo ed Achilleo.* The mosaics in the tribune represent on the face of the arch the Transfiguration, and on either side the Annunciation and the Virgin with the infant Christ. Date, 796. M. Central Italy, Rome, 6th ed.; Ciampini, Part II.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of San Pietro in Vincoli.* Over one of the altars in the *left aisle* is a curious specimen representing St. Sebastian with a beard. Date, 12th century. M. Central Italy Rome, 6th ed.; Ciampini, Part II.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of San Prassede.* On the face of the great arch towards the *nave* is a mosaic representing our Saviour, with an angel on either side in the centre of a city, the gates of which are also guarded by angels. Date, 800. Over the arch of the tribune is the mystical lamb in the centre, having three candlesticks on one side, and four on the other, representing possibly the seven churches, and two angels on either side, with emblematical figures of the four evangelists nearer the extremities. The figures, draped in togas, and bearing wreaths, are supposed to represent the 24 elders, or wise men of the Apocalypse. On the vault or apse our Saviour stands in the centre of a group of six saints, the two female ones, bearing crowns in their hands, presented to Christ by SS. Peter and Paul, are SS. Praxedes and Pudentiana, whilst the one bearing a church is evidently intended for Paschal I., the restorer of this edifice. The band beneath, of a lamb bearing a cross, with six others on either side, are emblematical of our Saviour and the Apostles, as the rude representations of cities at either extremity are of Bethlehem and Jerusalem. Date, 818. 2. The outer wall towards the *nave*, as well as the interior of the chapel of St. Zeno, are covered with mosaics of the time of Paschal I. Date, 810. 3. In the *confessional* beneath the high altar are sarcophagi, decorated with mosaics, also the adjoining altar, which are fine specimens of the class of work. M. Central Italy, Rome, 6th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.; Ciampini, Part II.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

ROME (Italy). *Ch. of Sta. Pudentiana.* Over the tribune are specimens of the finest mosaics in Rome, considering the period. They represent our Saviour, having on each side four of the Apostles in Roman costume, S. Pudentiana and S. Praxedes standing behind, backed by stately Roman edifices. Date, 884? (772-791, Parker)? 2. The floor of the *left aisle* is an old Roman pavement, supposed to have formed part of Pudius' house. Date, 40. (4th century, 17377.

Parker?) 3. *Chapel of the Caetanians*. In the roof are introduced some ancient specimens representing the four Evangelists, and S. Pudentiana collecting the blood of the martyrs. Date, before 1590. M. Central Italy, Rome, 6th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of SS. Quattro Incoronati, Chapel of San Silvestro*. Pavement (existing in 1690). Ciampini, Part I.

ROME (Italy). *Ch. of Sta. Sabina*. Inscription over the principal door. Date, 13th century. Decorations on the face of the arches looking towards the nave, in "pietra dura." Date, 5th century. Sepulchral monument on the floor of the nave of Munio di Zamora, probably of the date of 1300. From the cloister of this church a door leads to the declivity of the Aventine hill; at the bottom of some circular steps is a chamber paved with mosaic. M. Central Italy, Rome, 6th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of Sta. Sabina*. Arch of tribune; decorations representing our Saviour in the centre, with 15 heads of either side (existing in 1690). Ciampini, Part I.

ROME (Italy). *Ch. of San Stefano Rotondo, Chapel of St. Primus and St. Felix in*. In a circular recess behind the altar is a representation of the patron saints of an early period; in the centre a large jewelled cross, on the top of which is a round medallion, with a bust of Christ; over it a crown of martyrdom suspended by a hand from a cloud. Date, 645. M. Central Italy, Rome, 6th ed.; Ciampini, Part II.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Ch. of San Teodoro*. Tribune decorated with specimens representing our Saviour between four saints, two of whom bear garlands, with the usual emblem of the Almighty, a hand grasping a wreath of flowers. Date, 772-795. M. Central Italy, Rome, 6th ed.; Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Museum of the Capitol. Hall of the Urns*. A good Roman specimen of a lion, surrounded by cupids, with a male figure standing by and spinning. Mediæval specimen in the centre of a circular bas-relief called the Shield of Achilles. 2. *Hall of the Doves*. Two masks found in the vineyard of the Jesuits. The celebrated Doves of Pliny, one of the finest and most perfectly preserved specimens of ancient mosaic. It represents four doves drinking, with a beautiful border surrounding the composition, and is formed of natural stones so small that 160 pieces are contained in a square inch. It is supposed to be by Sosus, and was found in the Villa Adriana. M. Central Italy, Rome, 6th ed.; Furietti on Mosaics.

ROME (Italy). *Lateran Museum. Corridor in the Christian Museum*. Early mediæval specimens, with the copy of the one in the crypt of St. Peter's on the wall at the end. 2. *Hall of the Mosaics*. Floor formed of the large specimen of the Athletes found in the Baths of Caracalla, consisting of full-length figures and busts of boxers. 3. *The next room on the north side of the palace*. A series of ancient specimens; one set consisting of theatrical masks, with the name of Heraclitus beneath, possibly that of the artist; another more recently discovered in the Vigna Lupi, near the Porta di San Paolo, represents the unswept floor of a dining-room, the remains of a banquet, &c. A third, relative to Egypt, with animals and emblems of that country. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Vatican Museum*. 1. *Braccio Nuovo*. Ancient floor carefully restored; a specimen in black and white representing Ulysses in his boat listening to the Song of the Sirens, found at Tor Marancio. The mosaic round the pedestal of a large vase, representing bacchanalian figures, birds, &c., was found at Tor Marancio. Pave-

ment in the centre of the hemicycle representing Diana of Ephesus, with arabesques and figures of birds around, found at Poggio Mirteto among the Sabine Hills. 2. *Hall of the Animals*. Pavement found chiefly at Palestrina. 3. *Cabinet of the Masks*. Floor formed by scenic masks in mosaic, which, as well as the beautiful border surrounding them, were found in the Villa Adriana; they have been much restored. 4. *Hall of the Muses*. Pavement containing interesting fragments; that of the Panther was found in the March of Ancona; the head of Medusa near the arch of Gallienus, &c. &c. 5. *Rotondo or Circular Hall*. The grand basin in the centre stands on a fine pavement found at Otricoli, representing the head of Medusa with the battle of the Centaurs and the Lapithæ; wreaths of flowers and fruit and groups of sirens all in concentric bands around. 6. *Hall of the Greek Cross*. Ancient pavement with arabesques, and a head of Minerva in the centre, found among the ruins of Cicero's villa at La Rufinella below Tusculum. 7. *Gallery of the Candelabra*. Floor of one of the apartments representing groups of fish, prawns, sepia, dates, grapes, asparagus, &c. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Vatican Museum. Stanza of the Incendio del Borgo*. 1. Floor, representing baskets of fruit and the four winds in the corner, found in a Roman villa, and has only lately been laid down. 2. *Stanza of the Heliodorus*. Floor ancient, but rude in execution, the best portion being the Medusa's head in the centre. 3. *Sala of Constantine*. Floor discovered near the church of the Scala Santa on the Lateran. 4. *Library, Galleries of the*. The room on the right of the hall of Christian paintings has, as its floor, an ancient pavement from a Roman villa near the Porta di San Lorenzo. A smaller room. Fragment of the mosaic which covered the triclinium of Leo III. (Date, 700?) 5. *Museo Profano*. Some ancient specimens. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Vatican. Crypt*. Fragments of mosaic, being parts of the Adoration of the Virgin, preserved in the sacristy of the church of Sta. Maria, in Cosmedin. Date, 795. Parker's Mosaics in Rome and Ravenna, 1st ed.

ROME (Italy). *Palazzo Borghese. Room VIII*. Some specimens by Matteo Provenzale; the best, a portrait of Paul V. Date, 1600? M. Central Italy, Rome, 6th ed.; pini, Part I; Furietti.

ROME (Italy). *Palazzo Corsini. Room VIII*. Portraits of Clement XII., and of his nephew Cardinal Neri Corsini. *Room X*. An antique mosaic representing oxen frightened by thunder, and a portrait of Clement XII. in pietra dura. Date, 1700? M. Central Italy, Rome, 6th ed.

ROME (Italy). *Quirinal Palace. Sala d'Audienza de' Principi*. Ancient specimen of a head of Mercury in the centre of the floor. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Villa Albani*. 1. *Sala delle Colonne*. Ancient pavement. 2. *7th room*. An interesting specimen, representing the Nile, with several of the animals inhabiting its banks. 3. *Galleria Nobile*. Walls richly ornamented with mosaics. 4. *The Coffee-house, Gallery in*. Ancient pavement. On pedestals on which stand statues, are ancient mosaics, one of which represents the delivery of Hesione from the monster; this was found at Atina, near Arpino; the other from Sarsina in the Romagna. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Villa Borghese*. 1. *Great Hall or Salone*. Ancient pavement, representing gladiators and combatants in the amphitheatre. These mosaics are interesting for the costumes of the figures represented, and the animals they are combating, lions, tigers, panthers, oxen, deer, antelopes, and ostriches. They are supposed to have decorated the gladiators' unrobing room in the Roman villa at la Giostra,

near Torre Nuova on the Via Labicana, where they were found. Date, 200? 2. *Room VII. Gabinetto, or Room of the Hermaphrodite.* Floor of ancient mosaics, representing fishing scenes, found near Castel Arcione, on the road to Tivoli. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Collegio Romano. Kircherian Museum.* Round the walls are hung several specimens, one representing guinea fowl is interesting. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Caelian Way towards San Stephano Rotondo.* Canopy of a fine mediæval arch, built by two of the Cosimati. Date, 1200? M. Central Italy, Rome, 6th ed.

ROME (Italy). *Tomb of Sta. Constantia* (see *Ch. of Sta. Costanza*). *Circular building* decorated with mosaics. Date, 300? M. Central Italy, Rome.

ROME (Italy). *Catacombs of St. Callixtus, 7th cubiculum.* Arch with rude mosaics over a deep altar recess. This branch of art is of rare occurrence in the catacombs. M. Central Italy, Rome, 6th ed.

ROME (Italy). *The catacombs of St. Hermes, Circular chapel in.* Cubiculum decorated with mosaics, representing Daniel in the lions' den, and the raising of Lazarus. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Villa of Hadrian. Teatro Maritimo.* Pavement, with representations of sea monsters. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Palace of the Cæsars. Vigna del Collegio Inglese.* Fragments of pavements. Date, 600. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Baths of Caracalla.* Pavement in hall, formed of pieces of red and green porphyry and white marble, chiefly of fish-scale form; also portions of the roof in white and black mosaic. Date, 212? Fine fragments. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Mausoleum of Hadrian, Spiral Corridor in.* Fragments of pavement in white mosaic. Date, 130? M. Central Italy, Rome, 6th ed.

ROME (Italy). *Via Latina.* Tomb with atrium and triclinium paved in mosaic. Date, 160? M. Central Italy, Rome, 6th ed.

ROME, GABII near (Italy). *Ruins supposed to form part of the villa of the Gordian emperors.* 1. Floors in black and white arabesque mosaic, of three rooms discovered in 1861. Date, 200? 2. Pavement of white mosaic in the cella of the ruins of the Temple of Juno Gabina. Date, 118. M. Central Italy, Rome, 6th ed.

ROME, GROTTA FERRATA near (Italy). *Monastery of San Basilio.* In the interior on the vault over the high altar are mosaics of the 12 Apostles. In the left aisle is a sepulchral slab with an eagle in mosaic. Date, 1300? M. Central Italy, Rome, 6th ed.

ROME, LICENZA (Horace's Sabine Farm), environs of (Italy). *Ruins of the farm.* Fragments of white pavement. M. Central Italy, Rome, 6th ed.

ROME, OSTIA near (Italy). *Ruins of the ancient city. Near the bank of the river.* 1. Large square open court covered with mosaics, preceded by an atrium or vestibule paved in the same way but coarser. Date, 180? 2. Floor of a small room opening out of court; good specimens representing genii riding upon dolphins, sea-monsters, gladiators, &c. 3. *Temple of Mythra.* Floor with an inscription to the Divinity, by a certain L. Agrius Calendio, who appears to have lived in the time of the Antonines (180?). Niche with a coloured mosaic of Silenus, on a stair leading to an upper floor in the temple. M. Central Italy, Rome, 6th ed.

ROME, PALESTRINA, environs of (Italy). *Barberini Palace.* Pavement found in one of the niches of the Temple of Fortune, and well-known as the "Mosaic of Palestrina."

There is scarcely any relic of ancient art which has been so much the subject of antiquarian controversy. There can be no doubt that the subject is Egyptian, and it is now generally considered to represent a popular fête at the inundation of the Nile. It has been recently restored and placed by Prince Barberini in the great hall on the first floor. Date, time of Sylla, B.C. 82? M. Central Italy, Rome, 6th ed.; Ciampini, Part I.; Furietti on Mosaics.

ROME, SUBIACO near (Italy). *Monastery of Sta. Scolastica*. 3rd Cloister. Arcade of the cloister decorated by the Cosimati. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Basilica Theodori* (existing in 1690). Ciampini, Part I.

ROME? (Italy). Large piece of decoration (existing in 1690). Ciampini, Part I.

ROME (Italy). Pavement, representing a head of Hercules at the top, below, a cart drawn by two boars. Another pavement showing wild animals. (Existing in 1752). Furietti on Mosaics.

ROME (Italy). 1. Different specimens of pavements in geometrical and floral patterns. 2. Large pavement; pattern of fruits twisted with ribbon, with a border. (Existing in 1752.) Furietti.

ROUEN (France). *Musée des Antiquités*. Specimens of mosaics. M. France, 8th ed.

SALONICA (Greece). *Ch. called by the Greeks the "Old Metropolis"*. Inside of the dome covered with mosaic like that of St. Sophia at Constantinople. M. Greece, 2nd ed.

SALZBURG (Germany). *Michael's Platz*. Pavements discovered in digging the foundations for the pedestal of Mozart's statue. M. South Germany, 9th ed.

SAN GERMANO, MONASTERY of MONTE CASINO near (Italy). *Chapels dell' Assunzione and dell' Addolorata in the Church*. Floor, walls, and altar of Florentine mosaic. Condition, perfect specimens. M. Italy, 4th ed.

SAN GERMANO, MONASTERY of MONTE CASINO, near (Italy). *Church*. Floors, Florentine mosaic. Fine specimens. M. South Italy, 4th ed.

SANTAREM (Portugal). *The Church of the Jesuits*. Some good specimens of mosaic. That of Sta. Maria de Marvilla (said to be a corruption of Mara vilha, from a miraculous image sent hither by St. Bernard after the capture of the city) is asserted to be of the 13th century. Date, 1244. M. Portugal, 2nd ed.

SCALA DI TINDARI (Sicily). *Ruins of Tyndaris*. Fragments of pavements in two large chambers. M. Sicily, 1st ed.

SCICLI (Sicily). *Remains of the ancient city of Casmenae*. Roman pavement. A fragment. M. Sicily, 1st ed.

SESSA (Italy). *Cathedral*. Pavement. M. South Italy, 4th ed.

SIENA (Italy). *Cathedral*. 1. The Sybils in the nave are from designs of Benvenuto, Matteo di Giovanni, Neroccio, and Guidoccio. The Erythrean Sibyl, the Seven Ages of Man, the figures of Religion, Faith, Hope, and Charity, are by Antonio Federighi, who also designed the Battle of Jephthah executed by Bastiano di Francesco. Date, 1400. In front of the entrance are mosaics on the floor, representing the emblems of the several towns which were allied to Siena. 2. *The Chigi Chapel*. A copy in mosaic of the picture of the Visitation, by Carlo Maratta, and a St. Bernardino, by Cav. Calabrese. M. Central Italy, 5th ed.

SPOLETO (Italy). *Cathedral*. Large mosaic over the portico, representing the Saviour throned between the Virgin and St. John, bearing the name of the artist Salsernus. Date, 1207. M. Central Italy, 5th ed.

SYRACUSE (Sicily). *The Cathedral*. The font stands on a pavement of Alexandrine mosaic. M. Sicily, 1st ed.

TARANTO, LEPURANO near (Italy). *Torre di Saturo*. Remains of pavements. M. South Italy, 4th ed.

TÉRMINI (Sicily). *On the hill of Santa Lucia to the east of the city*. Pavements. M. Sicily, 1st ed.

TERRACINA (Italy). *Cathedral*. Condition. A fragment. M. South Italy, 4th ed.

THIERS (France). *Ch. of St. Genes. End of south transept* ornamented with coarse mosaics. M. France, 8th ed.

TICINO? (Italy). *St. Michael (existing in 1690)*. Pavement? Two nereids and a sea-horse. Ciampini, Part II.

TOULOUSE (France). *Museum*. The head of a river God. M. France, 8th ed.

TRIESTE (Austria). *The Duomo*. In the absides on each side of the nave are old mosaics. M. South Germany, 9th ed.

TURIN (Italy). *Egyptian Museum*. 1st Hall. Floor let in with mosaics of the Roman period, found at Stampace in Sardinia, representing animals, and a figure supposed to be Orpheus playing on a lyre. M. North Italy, 9th ed.

VENICE (Italy). *Cathedral of San Marco*. 1. Five large mosaics over the doorways outside; the subject of the 1st and 2nd is the removal of the body of St. Mark from the tomb at Alexandria, executed from the designs of Pierino Vecchio in 1650. Of the 3rd, the Last Judgment, executed by Liborio Salandri; of the 4th, the Venetian magistrates venerating the body of St. Mark, designed by Sebastian Rizzi, in 1728. The 5th contains the most ancient of these mosaics, probably of the 14th century representing the church of St. Mark. 2. Four mosaics in the semicircular gables above, representing the Taking down from the Cross, the Descent into Hades, the Resurrection, and the Ascension, by Luigi Gaetano, 1017, from drawings by Maffeo Verona. 3. The vaulting of the *vestibule* is covered with mosaics. 4. Over the centre door is a mosaic of St. Mark in pontifical robes, executed in 1545 by Francesco and Valerio Zuccato, from the designs of Titian; opposite this is the Crucifixion, by the brothers Zuccati in 1549. The resurrection of Lazarus, the Annunciation, the four Evangelists, the eight Prophets, the Angels and Doctors in the frieze, are also by the Zuccati. 5. The vaulting in the *interior* is covered with mosaics on a gold ground; the pavement is of tessellated marble. Over the central door is a mosaic of the 11th century, the Virgin and St. Mark. 6. In the *Baptistery* are mosaics, all executed about the 14th century. Over the altar, and on the cupola over the font, are mosaics representing the Crucifixion, and several modes of baptism by immersion, in excellent preservation. 7. In the *Chapel of the Madonna de' Mascoli*, the mosaics are by Michele Giambono, in 1490, representing the history of the Virgin. This artist was one of the first to abandon the stiff and dry manner of his predecessors in this branch of art. 8. On the wall above the *entrance to this chapel* is a curious mosaic representing the genealogical tree of the Virgin. 9. *The Sacristy*; the coved roof richly covered with mosaics, of which the best are St. George and St. Theodore, by Zuccato, after Tintoretto. M. North Italy, 9th ed.; Furietti; Kreutz's Illustrated work; Parker's Mosaics in Rome and Ravenna, 1st ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

VENICE (Italy). *Ch. of San Giorgio de' Greci*. Medallions in the façade. M. North Italy, 9th ed.

VENICE, ISLAND of MURANO (Italy). *Cathedral* Pavement exhibiting various patterns; an inscription, also in mosaic, in the centre gives the date. Bad state. Date, 1141. M. North Italy, 9th ed; Parker's Mosaics in Rome and Ravenna, 1st ed.

VENICE, ISLAND of TORCELLO near (Italy). *Cathedral*. 1. Vaulting of *chancel* covered with figures of the Apostles

in mosaic; above is that of our Lord, of the 12th century; over the *principal entrance* at the *opposite end of the church* are a series of compartments of an earlier period, probably Byzantine. They are arranged in six rows, and represent the Crucifixion; Limbo or Hades; Christ in Glory surrounded by Angels; the Last Judgment; Hell and Heaven, or the Happiness of the Blessed and the Punishment of the Wicked. The Virgin on the arch of the door is of the same period. 2. In a *chapel on left of choir* are also some curious mosaics of the 11th and 12th centuries, with Latin inscriptions. M. North Italy, 9th ed.

VERONA? (Italy). *Cathedral*. Large pavement of geometrical patterns, with a tiger in the centre (existing in 1752). Furietti.

VERONA (Italy). *Ch. of Santa Elena, Crypt in.* A curious early Christian mosaic. M. North Italy, 9th ed.

VERONA, QUINTO near. *Ch. of the Sanctuary of Sta. Maria della Stella, Crypt in.* Beautiful floor. Condition, remains. M. North Italy, 9th ed.

VICENZA (Italy). *Ch. of La Santa Corona*. High altar of Florentine mosaic work. M. North Italy, 9th ed.

VIENNA (Austria). *Imperial Palace. Schweizerhof*. A series of 64 stone landscapes of exquisite Florentine mosaic, admirably executed. They are said to have cost 400,000 gulden. M. South Germany, 9th ed.

VIENNA (Austria). *Augustiner Gang. Cabinet of Coins and Antiquities*. Specimens of mosaics. M. South Germany, 9th ed.

VIENNA, LAXENBURG, near (Austria). *The Palace. Temple on an island in the lake*. Roman mosaic found at Salzburg. M. South Germany, 9th ed.

VOLTERRA (Italy). *Museum*. Specimens collected in the Necropolis. M. Central Italy, 5th ed.

VOLTERRA (Italy). *Museum*. Various specimens. In the 9th room a portion of a mosaic found in the baths. M. Central Italy, 5th ed.

VOLTERRA (Italy). *Thermae, near the Fountain of San Felice*. Rude pavement. Fragments. M. Central Italy, 5th ed.

ZARAGOZA (Spain). *Cathedral*. Curious mosaic work on a retablo, representing Angels bearing shields, the Adoration, Transfiguration, and Ascension, by Martinez de Donatello. M. Spain, 3rd ed.

(Italy). Three pieces (existing in 1690). Pavements. Ciampini, Part I.

(). A fine piece representing the Ascension, with an ornamental piece above it. Ciampini, Part III.

(). *Basilica Aquisgranensis* (existing in 1690). Vault of the tribune. The Saviour seated in the centre between two angels. Below seven men worshipping, with thrones behind them. Ciampini, Part II.

STAINED GLASS.

AGRAM (Germany). *The Cathedral*. Painted glass windows from Munich. Date, 1800? M. South Germany, 9th ed.

AIX-LA-CHAPELLE (Germany). *Cathedral*. Windows of the choir, 85 feet high, filled with modern painted glass, from designs by Cornelius, gifts of Frederick William IV. and others. M. North Germany, 14th ed.

ALENÇON (France). *Cathedral*. Some painted glass injured by a storm in 1821. M. France, 8th ed.

AMIENS (France). *Cathedral*. Three magnificent rose windows, filled with rich glass, each nearly 100 feet in circumference. M. France, 8th ed.

AMSTERDAM (Holland). *The Oude Kerk*. Three fine windows. Date, between 1549 and 1648. M. North Germany, 14th ed.

ANDELYS GRAND (France). *Church*. Some specimens of painted glass. M. France, 8th ed.

ANGERS (France). *Cathedral*. Windows filled with glass of the richest colour and very old, forming one of the chief ornaments of the church. Date, 13th century. M. France, 8th ed.

ANSBACH (Germany). *Church of St. Gumbert*. The choir contains some painted glass. M. South Germany, 9th ed.

ANTWERP (Belgium). *Church of St. Jaques*. Good specimens. M. North Germany, 14th ed.

AREZZO (Italy). *Cathedral*. Brilliant painted windows executed by Guillaume de Marseilles; one in the south wall near the west end of the church represents the calling of St. Matthew. Date, 1500. M. Central Italy, 5th ed.

AREZZO (Italy). *Church of San Francesco*. A beautiful circular window by William of Marseilles. Date, 1500? M. Central Italy, 5th ed.

ARGENTAN (France). *Two large Churches*. Fine old glass. M. France, 8th ed.

ARMAGH (Ireland). *Cathedral*. East window filled with glass by Warrington. *Choir*.—Two side windows by Ward and Nixon. Another by Willement. Window by a lady amateur. West window, and west windows of the aisles, by Warrington. Date, 19th century. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

ASSISI (Italy). *Church of St. Francis, Chapel of San Bonaventura di Potenza*. Window of good coloured glass. The painted glass in the windows of the lower church was executed by Angeletto and Pietro da Gubbio, and Bonino di Assisi; that in the upper church at a much earlier period, and was restored by Fra Francesco di Terra Nova, and by Ludovico da Udine, in 1476 and 1485. M. Central Italy, 5th ed.

AUCH (France). *Cathedral*. Specimens of rare richness of colour, but coarse in design. They were executed by Arnaud de Moles. Date, 1513. M. France, 8th ed.

AUGSBURG (Germany). *Cathedral*. A little ancient painted glass in the south windows of the *clerestory*, in a window of the *north aisle*, and in the large window of the *south aisle*. M. South Germany, 9th ed.; Lübke *Vorschule zum Kirchlichen Kunst*, 5th ed.

AUTUN (France). *Cathedral of St. Lazare, Chapelle of St. Nazare in*. Specimens representing the genealogy of the Virgin, and the Martyrdom of St. Symphorien, by Ingres. M. France, 8th ed.

BRISTOL (England). *Cathedral; South choir-aisle*. Three windows filled with glass by Bell of Bristol; not good. East window of enamelled glass; the subjects in the centre, above, is our Lord driving the Money-changers from the Temple; below, Jacob's dream; on the right, above, the Tribute money; below, Melchisedic and Abraham; that on the left above is uncertain; below, the Sacrifice of Gideon. Date 17th century. M. English Cathedrals, 1st ed.; Winston's Art of Glass Painting, 1st ed.

BRISTOL (England). *Ch. of St. Mary Redcliffe*. East window by Wailes, the gift of Sir J. K. Haberfield and Robert Phippen. Date, 1853. Walcott's Cathedrals of the United Kingdom, 1st ed.

BRISTOL (England). *St Mark's Church*. Flemish cinquecento glass, purchased from Fonthill. Date, 1543. Walcott's Cathedrals of the United Kingdom, 1st ed.

BRISTOL (England). *The Mayor's Chapel*. Flemish glass, brought from Mr. Beckford's house at Fonthill. In two of the windows are excellent figures of St. Barbara and St. Catherine. Date, 1543. *South aisle*.—In the west window are some very good little German glass paintings, one of which is dated 1537. Winston's Art of Glass Painting, 1st ed.

BRUGG (Switzerland). *Abbey of Königsfelden, Church in*. Very fine specimens. M. Switzerland, 10th ed.

BRUNSWICK (Germany). *St. Catherine's Church*. Some old specimens. Date, 1553. M. North Germany, 14th ed.

BRUSSELS (Belgium). *The Collegiate Church of St. Gudule*. It is remarkable for the beautiful painted glass in its windows, especially those by Roger Van der Weyde, in the great north chapel of the *St. Sacrement des Miracles*, including portraits of Sovereigns and Princes of the 16th century, by whom they were presented. Two are dated 1546, and two 1547. The north and south windows of the transept are of 1557, the west window 1528. M. North Germany, 14th ed.

BURGOS (Spain). *The Cathedral; Various Chapels*. Remains of that which was destroyed by the French in 1813. M. Spain, Part II., 3rd ed.

BURGOS (Spain). *Chapel of Miraflores*. Windows, by Juan de Santillana and Juan de Valdivieso. Date, 1490? Street's Gothic Architecture of Spain; M. Spain, Part II., 3rd ed.

CAMBRIDGE (England). *King's College Chapel*. Several early cinquecento picture windows. Note in Winston's Art of Glass Painting, 1st ed.

CAMBRIDGE (England). *Peterhouse Chapel*. East window a good specimen of the style which succeeded the cinquecento. Note in Winston's Art of Glass Painting, 1st ed.

CANTERBURY (England). *Cathedral*. West window made up of fragments of ancient glass from the windows of the nave. Memorial window adjoining it south, the work of G. Austin, Esq. Windows in the clerestory and on the south side, the commencement of a series having for its subject the *Te Deum*, also by Mr. Austin. *North Transept*.—Window, the gift of Edward IV. and his Queen, whose figures, with those of his daughters and of the two Princes murdered in the Tower, still remain in it. Date, 14th century. (See Winston's Ancient Painted Glass). *North aisle of the choir*.—Windows with glass of great beauty, of the same date and character as those in the Trinity Chapel. Date, 13th century. M. English Cathedrals, 1st ed.; Willement's Stained Glass of Canterbury Cathedral.

CANTERBURY (England). *Cathedral; Choir transept*. Memorial windows to Dr. Spry and Canon Chesshyre; and one in memory of Dr. Stanley's Eastern Travels, and of his connexion with this Cathedral. *Trinity Chapel*.—Some very fine windows, representing here and there the figure of Thomas à Becket, also medallions filled with minute figures. Date,

13th century. (See Stanley's Memorials, p. 281). *Aisles surrounding Trinity Chapel*. Three windows representing the miracles of Becket. In that on the north side, on a medallion, is a representation of Becket's shrine, with the martyr issuing from it in full pontificals, to say mass at the altar. Date, 13th century. *South transept*.—Good glass in south window. M. English Cathedrals, 1st ed.; Willement's Stained Glass of Canterbury Cathedral.

CARLISLE (England). *Cathedral. Choir*.—Decorated east window filled with glass, representing the general Resurrection, of good taste and excellent execution, of the time of Richard II. Date, 14th century. *North transept*.—Memorial window to Chancellor Fletcher. Walcott's Cathedrals of the United Kingdom, 1st ed.

CARCASSONNE (France). *Ch. of St. Nazaire*. Specimens of great brilliancy, though inferior in drawing. M. France, 8th ed.

CARENTAN (France). *Church*. Some defective specimens. M. France, 8th ed.

CAUDEBEC (France). *Church*. Much fine painted glass. Date, 16th century. M. France, 8th ed.

CAUDEBEC, near (France). *Church of St. Gertrude*. Good specimens. M. France, 8th ed.

CELLE (Germany). *Convent of Wienhausen; Church*. Specimens of painted glass. M. North Germany, 14th ed.

CHÂLONS-SUR-MARNE (France). *Ch. of Notre Dame*. Some specimens. Date, 16th century. M. France, 8th ed.

CHÂLONS-SUR-MARNE, six miles from (France). *Church of Notre Dame de l'Epine*. Curious specimens worth examination. M. France, 8th ed.

CHÂLONS-SUR-SAÔNE (France). *Hospital of St. Laurent*. Good specimens. M. France, 8th ed.

CHAMBÉRY (Savoy). *Castle, Chapel in the*. Beautiful lancet windows filled with painted glass. M. Piedmont and Savoy, 10th ed.

CHAMPIGNY, near CHINON (France). *Chapel*. Very remarkable specimens, representing the life of St. Louis. M. France, 8th ed.

CHARTRES (France). *Cathedral*. This church possesses a perfect treasure of painted glass, more than 130 windows being completely filled, and few being quite destitute of this splendid ornament. Some of the glass is $\frac{1}{2}$ inch thick. The three rose windows at the end of the nave and transepts are remarkable for their size, 30 or 40 feet in diameter. The windows both in the nave and choir illustrate subjects from the Bible, or legends of saints. In the lower compartments are frequently seen representations of various trades—shoemakers, basket-makers, &c., showing that their guilds or corporations were the donors. Date, 13th century. M. France, 8th ed.

CHARTRES (France). *Church of St. Pierre*. The lantern-like end at the east is filled with rich painted glass. M. France, 8th ed.

CHECKLEY Staffordshire (England). *Church*. East window, decorated white pattern with pictures inserted. Date, 13th century? Note in Winston's Art of Glass Painting, 1st ed.

CHESTER (England). *Cathedral*. West window filled with glass by O'Connor, to the memory of the Rev. P. W. Hamilton, of Hoole. East window with glass, by Wailes. *Lady chapel*, windows by Wailes. *South side of nave*, memorial window to Mrs. Richards. Date, 1852. Similar memorials to H. R. Hughes, and members of the Humberston and Anson families. Walcott's Cathedrals of the United Kingdom, 1st ed.

CHETWODE Berkshire (England). *Church*. East window, of early English glass, in which the effect of introducing

pictures into a white pattern may be seen. Note in Winston's Art of Glass Painting, 1st ed.

CHICHESTER (England). *Cathedral*. *Nave*.—Modern windows, more satisfactory than usual. The two west windows are by Wailes. *North aisle*.—Memorial window to Sir Thomas Reynell, by O'Connor. Window over doorway into the cloisters, representing the martyrdom of St. Stephen, by Wailes; very good. *North aisle*.—Memorial window to Huskisson, above his statue. *North choir aisle*. Three memorial windows, the best being by Willement, to F. E. Freeland, Esq. *Chapel at end of South choir aisle*. East window by Wailes. M. English Cathedrals, 1st ed.

CLERMONT (France). *Cathedral*. Very beautiful painted glass. That in the *choir* is of the age of St. Louis (1248-70), and displays his arms quartered with those of Spain. That in the large window of the *nave* is of the 15th and 16th centuries, and inferior; it has besides suffered from a hailstorm in 1835. M. France, 8th ed.

CLERMONT (France). *Ch. of Notre Dame du Port*. Some modern specimens by a native artist, M. Thevenot. M. France, 8th ed.

CLÉRY, near ORLEANS (France). *Church*. Fine glass in the east window. Date, 16th century. M. France, 8th ed.

COLMAR (France). *The Minster*. Specimens in the choir. M. France, 8th ed.

COLOGNE (Germany). *Cathedral*. Fine old windows in the choir. Date, 1300. The late king Louis of Bavaria presented five painted windows, which have been placed in the *south aisle of the nave*. They are eclipsed by the five painted windows in the *north aisle*, executed in 1508, of which the fourth from the west entrance is the best. M. North Germany, 14th ed.; Lübke Vorschule zum Kirchlichen Kunst, 5th ed.

COLOGNE (Germany). *Ch. of St. Cunibert*. Specimens of the oldest painted glass in the country, of most glowing hues. Date, probably 1300? M. North Germany, 14th ed.; Lübke Vorschule zum Kirchlichen Kunst, 5th ed.

COLOGNE (Germany). *St. Gereon's Kirche*. Some specimens. M. North Germany, 14th ed.

COLOGNE (Germany). *Ch. of Santa Maria in Capitolio, The Hardenrath Chapel*. The windows contain some good specimens. M. North Germany, 14th ed.

COLOGNE (Germany). *Ch. of St. Peter*. The three east windows are fine, representing: 1. Christ bearing his cross; 2. Crucifixion; 3. The descent from the cross. Date, 1528-1530. M. North Germany, 14th ed.

COLOGNE, ABBEY OF ALTENBERG, near (Germany). *Church*. The windows contain beautiful specimens in grisaille? M. North Germany, 14th ed.; Lübke Vorschule zum Kirchlichen Kunst, 5th ed.

COMO (Italy). *Cathedral*. Large wheel window over the west door, and those on each side, containing paintings of the patron saints in three tiers or compartments, producing a very fine effect. M. North Italy, 9th ed.

COUTANCES (France). *Cathedral*. Specimens of glass in the oldest style, diapered patterns, black on a grey ground; much that is historic, as in the upper apse windows. M. France, 8th ed.

COUTANCES (France). *Church of St. Pierre*. Some good specimens. M. France, 8th ed.

CUENCA (Spain). *Cathedral; Capilla de los Caballeros*. Two windows at the east end, richly painted and decorated with armorial blazons. M. Spain, Part II., 3rd ed.

DANZIG (Germany). *The Cathedral*. Three modern painted windows given by the King of Prussia. Date, 1843-45. M. North Germany, 14th ed.

DARMSTADT (Germany). *The Old Palace, The Museum in.* Very curious specimens. M. North Germany, 14th ed.

ST. DENIS (France). *The Abbey Church.* The windows are now filled with modern glass, a very small portion of the old having escaped the fury of the revolution. Some fragments of that with which Abbot Suger decorated the building in 1140 still preserved in the apsidal *chapels in the choir*, are regarded as the oldest in France. M. France, 8th ed.

DEVENTER (Germany). *The Church of St. Luben.* Some good specimens. M. North Germany, 14th ed.

DOL (France). *Cathedral.* Large east window filled with old and good glass. M. France, 8th ed.

DORTMUND (Germany). *Church of St. Reinhold.* Good painted glass. M. North Germany, 14th ed.

DRESDEN (Germany). *The Zwinger, The Armoury in; 1st Room.* Specimens of painted glass. Date, 16th and 17th centuries. M. North Germany, 14th ed.

DREUX (France). *Castle, Chapel in.* Some of the specimens are good; the windows in the *Chapel of the Virgin* represent religious subjects. Date, 1800? M. France, 8th ed.

DUBLIN (Ireland). *Cathedral of Christchurch or Holy Trinity.* West window glazed with the armorial bearings of the chapter. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

DURHAM (England). *Cathedral.* West window with a representation of a tree of Jesse. *South transept.*—Window with glass representing the Te Deum. Date, 1450. *North transept.*—Window representing the Four Doctors of the Church. *Chapel of the Nine Altars.*—Marigold window with fragments of old glass. Date, 16th century. North window containing fragments representing the acts of Joseph. *West end of aisles.*—Windows representing the Venerable Bede, by Wailes, the other St. Cuthbert, by Willement, given by Bishop Maltby. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

EDINBURGH (Scotland). *Heriot's Hospital, Chapel on south side.* Windows of stained glass. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

EICHSTADT (Germany). *The Cathedral.* Some fine painted glass. M. South Germany, 9th ed.

ELBÆUF (France). *Church of St. Etienne.* Curious specimens. M. France, 8th ed.

ELBÆUF (France). *Church of St. Jean.* Curious specimens, especially one window presented by the Cloth Workers' guild, in which various implements of the craft, such as shears and teasels, are introduced. M. France, 8th ed.

ELY (England). *Cathedral.* *West Tower.*—Window of modern glass over the entrance. *Chapel of St. Catherine.*—Windows by Wilmshurst; the subjects are the Baptism of our Lord, after a picture by Bassano, the Saviour with little children, after Overbeck. *North and south aisles.*—Windows filled with modern glass by different artists of various degrees of merit; the subjects are taken from the Old Testament. *North and south transepts.*—Windows of modern glass, the subjects in the former are from the New Testament, in the latter from the Old Testament. *West aisle of north transept.*—North window; subject, the Prodigal Son; the central represents the Good Samaritan; the south, the different parables of our Lord, all by modern artists. Date, 1800? M. English *Cathedrals*, 1st ed.

ELY (England). *Cathedral.* *West aisle of south transept.*—Middle window filled with a subject from the book of Jeremiah, by M. Lussan. *Octagon.*—Three windows filled with glass, by Wailes. Those south-east and north-east.

represent the principal personages in the story of St. Etheldreda; that south-west displays Edward III., Queen Philippa, Bishop Hotham, and Prior Craudene, in whose time the octagon was first constructed; Queen Victoria, the Prince Consort, Dr. Turtton, late Bishop, and Dr. Peacock, late Dean of Ely, who represent its modern restoration. *North choir aisle*.—Window with glass by Ward, the subject being the parable of the Wise and Foolish Virgins. Date, 1854. *Retro-choir*.—The Windows filled with glass by Wailes, representing in the lower lights the history of our Lord, in a series of medallions, commencing with the figure of Jesse at the bottom of the south lancet. The upper windows contain figures of the Apostles with the Saviour in majesty in the central light; and beneath, four events which occurred after the Crucifixion. This glass is the best in the Cathedral. M. English Cathedrals, 1st ed.

ELY (England). *Cathedral*. *Bishop Alcock's Chapel*.—Window at the back of the Bishop's tomb, with remains of ancient glass. East window filled with glass, in which is the Bishop's rebus or device—a cock on a globe. *Bishop West's Chapel*.—Fragments of old glass in the window above his tomb. East window filled with glass, by Evans, representing the Four Evangelists, with St. John the Baptist in the centre. *South choir aisle*.—Window as a memorial to Ashley Sparke, who died at Balaklava, 1854. M. English Cathedrals, 1st ed.

EMBRUN (France). *Cathedral*. Wheel window. M. France, 8th ed.

EPERNAY (France). *Church*. Sixteen windows filled with curious specimens. 16th century. M. France, 8th ed.

ERBACH (Germany). *The Castle*. Some good specimens. M. North Germany, 14th ed.

ERFURT (Germany). *The Dome or Cathedral*. *The Choir*. Very fine painted glass. M. North Germany, 14th ed.

ESSLINGEN (Germany). *The Stadtkirche, or Church of St. Dionysius*. Some painted glass. M. South Germany, 9th ed.

EU (France). *Parish Church*. Several windows given by Louis Philippe from the manufactory at Sèvres. Date, 1840? M. France, 8th ed.

EU (France). *Chateau, Chapelle in*. Modern windows from Sèvres; one a portrait of St. Amélie, after the picture by Paul Delaroche. Date, 1840? M. France, 8th ed.

EVREUX (France). *Cathedral; The Lady Chapel*. Specimens remarkable for fine execution and perfect preservation. Date, 1465-75? M. France, 8th ed.

EXETER (England). *Cathedral*. The glass in the great west window is for the most part modern and worthless. The ruby glass in this window is said to be some of the latest that was manufactured in England at the revival of the art. *The choir*.—East window filled with very fine glass, for the most part ancient. The lowest and middle rows represent figures of saints, under very rich and varied canopies. In the uppermost row the three figures are Abraham, Moses, and Isaac. At the bottom of the window are shields of early bishops and benefactors. The tone of colour throughout is very fine and solemn. Date, 14th century. The heraldry in the upper part of the window is modern. Date, 1766. M. English Cathedrals, 1st ed.; Winston's Art of Glass Painting, 1st ed.

EXETER (England). *Cathedral; Chapel of St. Mary Magdalene*. East window containing some good glass, part of which is fine. *Chapel of St. Gabriel*.—Early glass in east window. Date, first half of 15th century. M. English Cathedrals, 1st ed.

EXETER (England). *Church of St. James'*. Old glass in the windows. Walcott's Cathedrals of the United Kingdom, 1st ed.

FAIRFORD, near CIRENCESTER (Gloucestershire). *Parish Church*. Very fine glass of Scriptural subjects in several windows. Date, early part of 16th century. Notes and Queries, 3rd Series, No. 247. Note in Winston's Art of Glass Painting, 1st ed.

FLEURIGNY, near SENS (France). *Château*. Specimens by Jean Cousin. M. France, 8th ed.

FLORENCE (Italy). *The Cathedral*. The glass in the windows is said to have been executed at Lubeck, by a Florentine artist, Domenico Livi da Gambassi, who in the book of the works is styled the greatest master of this art, in the world. The designs of the greater part of them are attributed to Ghiberti and Donatello. Date, 1434. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of Santa Croce*. In the west front is a fine rose window with stained glass, representing the Descent from the Cross, by Ghiberti. Date, 1400? *The two chapels di S. Silvestro and dei Pulci*, contain fine painted glass. *Also that of the Spinelli*, very richly coloured. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of San Lorenzo*. Laurentian Library. Fine stained windows from the designs of Giovanni da Udine. In each of these the armorial shield of Clement VII. is introduced. Date, 1387. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of Santa Maria Novella*. Much fine stained glass, particularly in the rose window over the entrance, representing the Virgin surrounded by angels. *The Choir*.—The tall triple Gothic window contains fine stained glass, the designs of which are principally by Alessandro Fiorentino. Date, 1491? *Capella de' Strozzi*.—Fine specimens. *The Sacristy*.—Fine window. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of San Miniato*. Windows with some good stained glass. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of Or' San Michele*. Old stained glass in the upper portion of the windows of the church exceedingly beautiful, rich and harmonious in colour, producing a fine effect. M. Central Italy, 5th ed.

FLORENCE (Italy). *La Certosa in Val d'Ema. Capella di Santa Maria*. A good painted window. One small cloister is glazed with stained glass from the designs of Giovanni da Udine. It consists of tablets of the life of St. Bruno inclosed in arabesques. Date, 1300–1400? M. Central Italy, 5th ed.

FONTAINEBLEAU (France). *Château, Chapelle de St. Saturnin in*. Good modern windows, designed by the late talented Princess Marie d'Orléans. Date, 19th century. M. France, 8th ed.

FRANKFURT ON THE ODER (Germany). *Oberkirche, or Church of St. Mary*. Good windows. M. North Germany, 14th ed.

FREIBURG IM BREISGAU (Germany). *The Minster*. Windows filled with glass of beautiful colours. Date, 15th century. That *in the choir* superior in point of drawing, is of a later date. Beginning of the 16th century. That in *St. Alexander's, or the Miner's Chapel* is from designs of Baldung Grün, 1515, and very fine. M. North Germany, 14th ed.; Lübke Vorschule zum Kirchlichen Kunst, 5th ed.

FRIESACH (Germany). *The Parish Church of St. Bartholomä*. *The Choir*. Lancet windows filled with old painted glass. M. South Germany, 9th ed.

FROYLE Hampshire (England). *Church*. The head of the east window is an excellent specimen of heraldic decoration, of the latter part of the reign of Edward II. Date, 1320–27? Note in Winston's Art of Glass Painting, 1st ed.

GEISENHEIM (Germany). *Country Seat of Baron Zwierlein*. Fine collection from the commencement of the art to the present time. M. North Germany, 14th ed.

GELNHAUSEN, near HANAU (Germany). *The Cathedral.* Windows filled with fine glass. M. North Germany, 14th ed.
 GERONA (Spain). *Cathedral.* Windows of very late stained glass, consisting of figures under canopies. Street's Gothic Architecture in Spain.

GISORS (France). *Church of SS. Gervais and Protais.* Fine windows. M. France, 8th ed.

GLASGOW (Scotland). *Cathedral.* West window containing glass painted at Munich. Date, 1859. *Crypt choir.*—Glass by Burns. Walcott's Cathedrals of the United Kingdom, 1st ed.

GLOUCESTER (England). *Cathedral. Choir.*—The great east window is filled with the finest glass of the period in this country. It is of decorated character and has been well restored. Date, 14th century. *Side windows of the clerestory,* retaining much of their original glazing, of the same date as that of the east window. Date, 1345–50. *Lady Chapel.*—Headings of the window lights retaining their original glass. Date, 15th century? East window filled with original glass and very good. White and yellow are much employed in it. Date, 15th century? *Cloisters, east walk.*—Modern memorial windows. M. English Cathedrals, 5th ed.; Winston's Art of Glass Painting, 1st ed.

GLOUCESTER (England). *Cathedral. Nave.*—West window filled with glass, by Wailes, as a memorial to the late Bishop Monk. The subjects are from the Old and New Testaments. Date, 1856. *North aisle.*—West window with glass by Hardman, representing the story of the British king Lucius. Date, 1862. *Last bay.*—Window filled with excellent glass by Clayton and Bell. The subjects are the three miracles of our Lord in raising the dead: the Ruler's Daughter, the Widow's Son, and Lazarus. *South aisle.*—Windows all filled with stained glass. The 1st by Warrington; 2nd by Clayton and Bell, containing the story of Edward II., good and interesting; 3rd by Bell of Bristol, very bad; 4th by Clayton and Bell, representing the coronation of Henry III. in Gloucester Cathedral; 5th by Warrington; and 6th by Bell of Bristol, equally bad. M. English Cathedrals, 1st ed.

GOSLAR in the Harz Mountains (Germany). *The Museum.* The windows contain some specimens. Date, 14th century. M. North Germany, 14th ed.

GOUDA (Holland). *Church of St. John.* Painted windows, considered to be nearly the finest in Europe. They were executed by the brothers Dirk and Wouter Crabeth, and their pupils and assistants. The subjects are as follows, beginning on the left hand on entering the church by the door under the steeple:—1. An allegorical representation of Liberty of Conscience. 2. The taking of Damietta by the Emperor Frederic Barbarossa in the third Crusade. 3. The Virgin of Dort. 4. Justice and Valour with the arms of the Lords of Rhineland. 5. The Queen of Sheba visits Solomon, by W. Crabeth. 6. The Siege of Bethulia: Beheading of Holofernes; by D. Crabeth. 7. The Last Supper, with Queen Mary of England and Philip II. of Spain, the donors, kneeling. The upper part of this window was destroyed by a hailstorm. By D. C. 8. The Sacrilege of Heliodorus, by W. C. 9. The Angel appearing to Zacharius. 10. The Annunciation. 11. Birth of John the Baptist. 12. The Nativity, by W. C. 13. Christ among the Doctors. 14. John the Baptist preaching, by D. C. 15. The Baptism of Christ, by D. C. 16. Sermon on the Mount, by D. C. 17. John the Baptist rebuking Herod. 18. John the Baptist's Disciples questioning Christ, by D. C. 19. Beheading of John the Baptist. 20 & 21 represent the Sufferings, Resurrection, and Ascension of Christ. 22. The Money Changers driven from the Temple, by D. C. 23.

The Offering of Elijah before the priests of Baal, by W. C. 24. The Angel sending Philip to baptize the Ethiopian, and Peter and John healing the Lame Man, by D. C. 25. The Relief of Leiden and raising the siege. 26. The Relief of Samaria. 27. The Pharisee and Publican in the Temple. 28. The Woman taken in Adultery. 29. Nathan reproving David. 30. The Whale casting forth Jonah. 31. In the *south transept*, Balaam and his Ass. Besides these, there are 13 windows above *the choir*, representing Christ and his Apostles. Date, between 1560 and 1603. M. North Germany, 14th ed.

HEILBROUN (Germany). *Ch. of St. Kilian*. Scraps of old painted glass. M. South Germany, 9th ed.

HEILIGENBERG (Germany). *The Castle. The Great Hall*. Some good modern painted glass made at Constance. Date, 1800? M. South Germany, 9th ed.

HEILIGENKREUTZ (The Abbey of), in the Valley of the Brühl, Germany. *The Cross Church. A side chapel in the cloisters* rich in painted glass, representing St. Leopold and his family. Date, 1134? M. South Germany, 9th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

HELMSTÄDT (Germany). *Marienbergkirche*. Window representing four figures of the Apostles (?) Date, 14th century? Lübke *Vorschule zum Kirchlichen Kunst*, 5th ed.

HEREFORD (England). *Cathedral. North Aisle*.—Window by Warrenton, with subjects from the Life of John the Baptist, as a memorial to Canon Clutton and his wife. *Choir*.—East window filled with glass by Hardman; the subjects are—the Saviour in Majesty, the Resurrection, and the Crucifixion. *North choir aisle*.—Window filled with glass by Clayton and Bell, as a memorial of John Hunt, organist, and his nephew James. Date, 1842? Window above *Bishop Stanbery's Chantry* filled with glass by Warrenton, as a memorial to the late Dr. Musgrave, Archbishop of York. The subjects are the principal events in the life of St. Paul, and are continued in the windows of the chantry, which form part of the memorial. M. English Cathedrals, 1st ed.

HEREFORD (England). *Cathedral. Lady Chapel*.—Five lancet windows filled with glass designed by Cottingham and executed by Gibbs. The subjects commence with the early life of the Virgin, and proceed through that of our Lord, terminating with the Supper in the house of Mary and Martha. Date, after 1850. *South side*.—Two stained windows, the most eastern of late fourteenth century character, was removed from St. Peter's Church in Hereford. Window below filled with Munich glass. *Audley Chapel*.—Five windows in which are some good remains of the original glass. Date, 1501? *North-east transept*.—Window filled with glass by Warrenton as a memorial to Bishop Huntingford. The subjects are from the life of St. Peter. Date, 1834? M. English Cathedrals, 1st ed.

HERENTHALS (Belgium). *St. Waltrude's Church*. Some specimens. M. North Germany, 14th ed.

HERFORD (Germany). *Church of St. John*. Good specimens. Date, 1400. M. North Germany, 14th ed.; Lübke *Vorschule zum Kirchlichen Kunst*, 5th ed.

HERRENBERG (Germany). *The Stadtkirche*. Some painted glass. M. South Germany, 9th ed.

HOHENSCHWANGAU (Germany). *The Castle*. Modern specimens. Date, 1800. M. South Germany, 9th ed.

HOOGHSTRAETEN (Holland). *Ch. of St. Anthony and Elizabeth*. Twelve painted windows. M. North Germany, 14th ed.

IFFLEY, near Oxford (England). *Church*. West window, a memorial to Elliot Warburton. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

JOSSELIN (France). *Ch. of Notre Dame*. Good specimens. M. France, 8th ed.

KILKENNY (Ireland). *Cathedral of St. Canice*. Fragments

of beautiful glass destroyed in 1650 in the west window Date, 1354. Walcott's Cathedrals of the United Kingdom, 1st ed.

KLOSTERNEUBURG (Germany). *The Church in the Monastery; Chapel of St. Agnes*. Three windows of painted glass. Date, 1200. M. South Germany, 9th ed.

LANDSHUT (Germany). *Ch. of St. Martin*. Modern painted windows 70 ft. high. Date, 1800. M. South Germany, 9th ed.

LAON (France). *Cathedral of Notre Dame*. The circular window in the choir is remarkable for its size and for its glass, of which there is more in the choir. M. France, 8th ed.

LA ROCHE MAURICE, near LANDERNEAU (France). *Church*. Good specimens. M. France, 8th ed.

LAUTENBACH (Germany). *Pilgrimage Church*. Some painted glass of the same period as the building of the church. Date, 1471. M. South Germany, 9th ed.

LAVAL (France). *Ch. of St. Vénérand*. A few specimens. M. France, 8th ed.

LE MANS (France). *Cathedral. The Choir*. Windows filled with beautiful glass, little inferior to that of Chartres, except in preservation. *The transept*, a fine rose window, and much stained glass of the 14th or 15th century, a date rather more modern than that of the choir. M. France, 8th ed.

LEON (Spain). *Cathedral*. The clerestory windows are enriched with gorgeous red and green glass, the effect of which is brilliant as an illuminated missal. *Chapel of Santiago*.—The lofty windows are painted with apostles, saints, virgins, kings, and bishops; the reds and greens are splendid; indeed, these are among the finest specimens of this art in Spain, and, as usual, they are executed by Flemish artists. M. Spain, Part II., 3rd ed.

LEVRINGTON, Cambridgeshire (England). *Church*. East window, a very early perpendicular Jesse. Note in Winston's Art of Glass Painting, 1st ed.

LICHFIELD (England). *Cathedral. Aisle of South transept*.—Portions of Flemish glass from Herckenrode in the south window. It represents figures kneeling before altars—unknown benefactors to the Cistercian Abbey of Herckenrode. In the centre is Mary Magdalene at the foot of the cross. Date, 1530–40. *North transept*.—Window above the north door filled with bad glass by Sir John Betton of Shrewsbury. The principal founders and benefactors of the cathedral are represented in it. Date, 1812. *Nave*.—Great west window of bad glass by Brookes. Date, 1776? *South choir aisles*.—Window filled with glass from Herckenrode. On one side is a knight supported by St. Hubert; on the other is a richly blazoned shield of arms. In the centre is a representation of the Holy Trinity. Date, 1530–40. M. English Cathedrals, 1st ed. Winston's Art of Glass Painting, 1st ed.

LICHFIELD (England). *Cathedral. Lady Chapel*.—Seven windows filled with fine ancient glass from the Abbey of Herckenrode near Liège. The subjects in five of the windows are from the New Testament; the remaining two are filled with portraits of patrons and benefactors of Herckenrode, represented in the usual manner as kneeling before an altar, with their patron saints behind. Date, 1530–40. Two westernmost windows filled with modern glass by Sir John Betton of Shrewsbury. Date, 1806 to 1808. *Chapter-house*.—The windows are filled with shields of arms of the chief patrons and benefactors of the cathedral. *Vestibule of chapter-house*. Window filled with shields of Sir William Dugdale, Garter-King-at-Arms; and of Elias Ashmole, founder of the Ashmolean Museum. Above are the arms of Dean Woodhouse. M. English Cathedrals, 1st ed.

LIEGE (Belgium). *Ch. of St. Jacques*. It possesses wide windows, filled with painted glass. That in the choir is very good for the period. Date, early in the 16th century. M. North Germany, 14th ed.

LIERRE (Belgium). *Ch. of St. Gommaire*. Good specimens at the east end of the church. M. North Germany, 14th ed.

LIMERICK (Ireland). *Cathedral*. East window glazed a memorial to Mr. Stafford O'Brien, M.P., by Mr. Slater of London. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

LIMOGES (France). *Ch. of St. Pierre*. A very fine window, representing the Death and Coronation of the Virgin; good in composition and arrangement of colours; perhaps the work of some local artist. Date, 15th century. M. France, 8th ed.

LINCOLN (England). *Cathedral*. *North aisle*.—The four easternmost windows are filled with memorial glass. *Western porch*.—In the rose window is a figure of Bishop Remigius, placed in it by Mr. Tennyson D'Eyncourt. *North transept*.—Large "rose" or "wheel" window retaining its original glass. The central part of the window is occupied with a representation of the blessed in Heaven, with Christ sitting in the midst. The four trefoils at the angles between the large spaces contain the figure of an angel tossing a thurible. The sixteen circles forming the outer part of the window set forth the mysterious scheme of man's redemption, and the efficacy of holy church. This is the most important example of early English stained glass in England, dating about 1200. C. Winston; M. English Cathedrals, 1st ed.; Winston's *Art of Painted Glass*, 1st ed.

LINCOLN (England). *Cathedral*. *South transept*.—Rose window filled with fragments of glass collected from different parts of the Cathedral, and chiefly early English. Very rich colouring. Date, 13th century. *North-east transept*.—Windows at the back of the clerestory filled with modern glass. *Choir aisle*.—In the east window are some medallions of early English glass, which possibly represent incidents in the life of St. Hugh. Date, about 1235. *South aisle*.—Medallions from the same series exist in the east window. Date, about 1235. *Choir*.—East window filled with modern glass by Messrs. Ward and Hughes, the leading subject being the Atonement, which is illustrated by a selection of subjects from the Old and New Testaments. It is far superior to any other modern glass in the Cathedral. M. English Cathedrals, 1st ed.; Winston's *Art of Glass Painting*, 1st ed.

LINCOLN (England). *Cathedral*. *North choir aisle*. Above the doors of the south-east porch coloured glass has been introduced with good effect. *South-east transept*.—Windows filled with modern glass; the upper tier containing figures from the Old Testament; the middle tier, subjects from the Gospels; and the lowest, from the Acts of the Apostles. *Nave*.—West window filled in the upper tracery lights with late decorated glass of the middle of the 14th century. *North and south choir aisles*.—Remains of perpendicular glass, probably of the middle of the 15th century. M. English Cathedrals, 1st ed.

LISIEUX (France). *Church of St. Jacques*. Good specimens. M. France, 8th ed.

LISMORE (Ireland). *Cathedral*. Windows in the choir. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

LLANRHAIDR, Denbighshire (England). *Church*. A beautiful Jesse window in the north aisle. Early cinquecento style. Note in Winston's *Art of Glass Painting*, 1st ed.

LONDON (England). *Westminster Abbey*. *The College Hall*.—Portions of glass remaining in the windows are still to be seen, with the initials N.L. of Abbot Litlington. Date, 1376-86. *The Jerusalem Chamber*.—The north window is filled with glass much more ancient than any portion of the edifice in which it is placed. The subjects are, the Slaughter of the Innocents, the Stoning of Stephen, the Last Judgment, The Descent of the Holy Ghost, the Ascension, St. Peter Walking on the Sea, the Beheading of John the Baptist, 17377.

and a mutilated shield of later execution, bearing the arms of Bishop Williams, those of the see of Lincoln, and those of the deanery of Westminster. All these are more or less patched, and many of the figures have received sundry renovations within the last few years. About 1272? Scott's Westminster Abbey, 2nd ed.

LONDON (England). *St. Andrew's Church, Holborn*. East window painted by Price. Note in Winston's Art of Glass Painting, 1st ed.

LONDON (England). *St. Margaret's Church, Westminster*. East window in the early cinquecento style. Note in Winston's Art of Glass Painting, 1st ed.

LONDON (England). *Lincoln's Inn Chapel*. Flemish glass. Walcott's Cathedrals of the United Kingdom, 1st ed.

LONDON (England). *St. Mary's, Temple*. Glazing by Willement. Walcott's Cathedrals of the United Kingdom, 1st ed.

LOUVIERS (France). *Ch. of Notre Dame*. Some good specimens worth notice. M. France, 8th ed.

LÜBECK (Germany). *The Marienkirche, Chapel on the south side in*. Windows painted by an Italian artist, Fr. Livi. Date, 1436? M. North Germany, 14th ed.

LUCCA (Italy). *Cathedral*. Windows of deeply tinted stained glass, very rich, particularly the uppermost tier on the left side of the choir. The centre window of the choir bears the name of the artist, Pandolfo di Ugolino da Pisa. M. Central Italy, 5th ed.

LUNEBURG (Germany). *The Rathhaus*. Fine glass painting. M. North Germany, 14th ed.

LYDDINGTON, Rutlandshire (England). *The Bede House Hall*. Good pattern windows. Date, latter part of the 15th century. Note in Winston's Art of Glass Painting, 1st ed.

LYONS (France). *Cathedral of St. Jean Baptiste*. Remarkably fine windows. M. France, 8th ed.

MANCHESTER (England). *Cathedral. South choir clerestory*. Two windows, by Edmonds. Date, 1858. Walcott's Cathedrals of the United Kingdom, 1st ed.

MARESA (Spain). *The Seu or Cathedral*. The rose window, and that representing the Ascension of the Virgin, are worth notice, the red and blue colours are splendid. M. Spain, Part I., 3rd ed.

MARBURG (Germany). *Ch. of St. Elizabeth. The Choir*. Very beautiful windows. M. North Germany, 14th ed.

MARIENBURG (Germany). *The Castle or Palace of the Grand Masters*. The apartments have been richly decorated with painted glass. M. North Germany, 14th ed.

MECHLIN (Belgium). *The Cathedral*. The window in the north transept is filled with a representation of the promulgation of the dogma of the Immaculate Conception. M. North Germany, 14th ed.

MEININGEN (Germany). *Chapel in the Palace*. Specimens from Munich. Date, 1800? M. North Germany, 14th ed.

MEININGEN, near (Germany). *Schloss Landsberg*. Specimens by Munich artists in good taste. Date, 1800? M. North Germany, 14th ed.

MEISSEN (Germany). *The Cathedral. The Choir*. Good windows, worth notice. M. North Germany, 14th ed.

METZ (France). *Cathedral*. The glass in the choir, executed by Anthon Busch, of Strasburg, is remarkably fine, the design good, and the colours very brilliant. Date, 1526. M. France, 8th ed.

MÉZIÈRES (France). *The Parish Church*. Some bits of painted glass inserted in blank windows. M. France, 8th ed.

MILAN (Italy). *Duomo*. Windows in the nave designed by Pellegrini. Many of them are being restored. Those in the apse have been completed by Milanese artists. The

lower ranges contain subjects from the Apocalypse. Date, 1560. Parts of the glass also in the *south transept* and the west window are modern, and the restorations poor in design. Behind the altar are the three great windows of the *tribune*, also filled with coloured glass. *South transept*.—In the splendid window near the tomb of Giovanni Giacomo de Medici, the armorial bearings of the deceased are introduced. Date, 1555? M. North Italy, 9th ed.

MILAN (Italy). *Ch. San Stefano in Brolio. The Baptistery*. Modern specimens by Oldrino, a manufacturer in Milan. Date, 1800? M. North Italy, 9th ed.

MONTMORENCY, near ENGHEN (France). *Parish Church*. Some good specimens. M. France, 8th ed.

MÜDEN ON THE MOSELLE (Germany). *The Castle of Elz*. One or two morsels of painted glass. M. North Germany, 14th ed.

MUNICH (Germany). *The Frauenkirche or Cathedral*. The windows, 66½ ft. high, nearly all contain coloured glass. Date, 1400 and 1500. M. South Germany, 9th ed.

MUNICH (Germany). *The Parish Church of Maria Hilf*. Nineteen large windows of modern painted glass. They were designed by living painters, under the direction of Hess, in co-operation with the artist Frank, of Benedictbeuern. The subjects are thus arranged, beginning on the left side near the west entrance:—1. The Annunciation to Joachim that he will have a child by Anna, when he returns home. 2. Return of Joachim. 3. Birth of the Virgin. 4. First visit of the Virgin to the Temple. 5. Espousal of Joseph and the Virgin. 6. The Annunciation. 7. The Visitation. 8. The Birth of Christ. 9. The Death of the Virgin. In the central window is the Burial and Assumption of the Virgin. On the right, or opposite side of the church, beginning at the western end, the subjects are:—1. The Adoration of the Magi. 2. The prophecy of Simeon on the Presentation in the Temple. 3. Flight into Egypt. 4. Christ, when a child, with the Doctors in the Temple. 5. The marriage of Cana. 6. The departure of Christ from his mother, before the Crucifixion. 7. Christ bearing the cross. 8. The Crucifixion. 9. The Entombment. Date, 1800? M. South Germany, 9th ed.

MUNICH (Germany). *Ch. of St. Lewis*. Some stained glass. Date, 1800? M. South Germany, 9th ed.

MÜNSTER (Germany). *The Cathedral*. Some specimens. M. North Germany, 14th ed.

NARBONNE (France). *Cathedral of St. Just*. Windows in the side chapels. M. France, 8th ed.

NAUMBURG (Germany). *The Cathedral*. The specimens of glass are well worth study. M. North Germany, 14th ed.

NEUSTADT (Germany). *The Castle, the Chapel of St. George in*. Several painted windows. Date, 1479. M. South Germany, 9th ed.

NEVERS (France). *Cathedral of St. Cyr*. Some specimens in the choir. M. France, 8th ed.

NORBURY, Derbyshire (England). *Church. Chancel*. Side windows, consisting of white patterns, with shields of arms inserted. 14th century. Note in Winston's *Art of Glass Painting*, 1st ed.

NORWICH (England). *Cathedral*. West window filled with glass, by Hedgeland, as a memorial to Bishop Stanley. The subjects are:—the Adoration of the Magi; the Binding of Moses, and the Ascension, after Raffaele; the Brazen Serpent, after Le Brun; and Christ blessing little children, after West. Date, about 1850. *North aisle, 10th bay*.—Memorial window to William Smyth, Professor of Modern History at Cambridge. Date, 1850? *Bishop Nix's Chapel*.—

Memorial window to members of a family of Hales of Norwich. *The Apse*.—Modern glass by Warrington, tolerably good. *South transept*.—A bad window; subject, the Ascension. M. English Cathedrals, 1st ed.

NORWICH (England). *Ch. of St. Michael-Costlany*. Some specimens of glass. Date, 1610. Walcott's Cathedrals of the United Kingdom, 1st ed.

NORWICH (England). *Ch. of St. Stephen*. Specimens of glass. Date, 1601. Walcott's Cathedrals of the United Kingdom, 1st ed.

NUREMBERG (Germany). *The Catholic Church, or Frauenkirche*. Three of the seven windows of the choir contain old coloured glass. M. South Germany, 9th ed.

NUREMBERG (Germany). *Ch. of St. Lawrence*. The choir contains splendid painted windows, gifts of the patrician families of Nuremberg, whose richly emblazoned coats of arms they bear. The finest of all is the Volkamer window, which, for the depth and brightness of its colours, and the excellence of the design, is esteemed one of the finest specimens of glass painting (an art for which Nuremberg was celebrated) to be found in Europe; on it is represented the pedigree of Christ. In one window the four Evangelists are represented with the heads of the symbolical animals allotted to them. St. Luke has a bull's head, St. John an eagle's. Date, 1500? M. South Germany, 9th ed; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

NUREMBERG (Germany). *Ch. of St. Martha's Convent*. Thirteen very rich and remarkable windows, of which five in the choir represent the creation of the world, the life of Christ, and figures of the prophets. In the others subjects from the Old and New Testaments, and from the lives of different saints. Date, 14th century. *South aisle*.—Three windows, each containing a single figure of a saint, of great beauty. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

NUREMBERG (Germany). *St. Sebald's Church*. The painted windows, some of which are very good, were executed by Hirschvogel and Kirnaberger. That called the Markgrafenfenster was designed by Hans von Kulmbach. Date, 1500? M. South Germany, 9th ed. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

NUREMBERG (Germany). *The Landauer Kloster, a gallery adjoining*. Some small good specimens of painted glass. Date, 1500? M. South Germany, 9th ed.

NUREMBERG (Germany). *Kellner's House*. An artist living opposite A. Dürer's house. Good specimens of modern painted glass. Date, 1800. M. South Germany, 9th ed.

OCKWELL'S HOUSE, Berkshire (England). *Hall*. Windows filled with heraldic achievements of the middle of the 15th century, consisting of shields, mantlings, &c., of the boldest and most striking design. Note in Winston's Art of Glass Painting, 1st ed.

OPPENHEIM (Germany). *Church of St. Catherine*. The windows in the nave must have been splendid. The glass in one of them still remains nearly perfect. Date, 14th century. M. North Germany, 14th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

ORVIETO (Italy). *The Duomo*. The windows which are not closed up have finely painted glass in the upper portions. M. Central Italy, 5th ed.

OVIEDO (Spain). *Cathedral*. Some good specimens, especially in the windows of the absis at the coro. M. Spain, Part II, 3rd ed.

OXFORD (England). *Cathedral*. West window, made up of ancient fragments. Date, 14th and 15th centuries. Window of *south aisle* representing the destruction of

Sodom and Gomorrah, which appear as modern Dutch towns. The artist was Abraham Von Linge. Date, 1631. *North aisle*.—Window representing St. Peter's release from prison, dated 1700; the work of Isaac Oliver. Adjoining window filled with the badges of Cardinal Wolsey. *The Choir*.—East window representing the principal events in the life of our Saviour, the work of the brothers Henri and Alfred Gérente, 1854. *North Transept*.—Large five-light window, containing a painting by Van Linge (1630-40), representing the entry of Christ into Jerusalem. Portions of earlier glass have been inserted in the middle of the picture. The centre light represents the murder of Thomas à Becket. The archbishop kneels before the altar of St. Benedict, beside which stands his cross-bearer, the Saxon monk Grim. The figures are placed on a diapered ground of red and blue. Date, 14th century. *Transept aisle*.—Window also by Van Linge, representing the city of Nineveh with Jonah sitting under the shadow of the gourd. Date, 1630-40. *Northern or Latin Chapel*.—A new east window as a memorial to Dr. Bull, Canon of Christchurch. The glass designed by Mr. Jones and executed by Messrs. Powell, represents subjects from the life of St. Frideswide. Date, 1859. *South Choir aisle*.—East window filled with glass by Wailes as a memorial to G. G. Fortescue of Boconnoc. Date, 1858. Window above the monument of Bishop King filled with glass (probably by Van Linge) representing the bishop fully vested, with the ruins of Oseney, of which he had been abbot, in the background. The arms are those of Bishop King impaled with the abbey of Oseney and the see of Oxford. Date, 1630? *The Lady Chapel*.—East window containing sacred monograms; north and west windows containing good decorated glazing removed from smaller lights. M. English Cathedrals, 1st ed.; Walcott's Cathedrals of the United Kingdom, 1st ed.

OXFORD (England). *Church of St. Michael's*.—Old glazing. Walcott's Cathedrals of the United Kingdom, 1st ed.

OXFORD (England). *Balliol College Chapel*. Glass by Van Linge. Date, 1637. Walcott's Cathedrals of the United Kingdom, 1st ed.

OXFORD (England). *Exeter College Chapel*. Windows in the apse with glass by Clayton and Bell. Walcott's Cathedrals of the United Kingdom, 1st ed.

OXFORD (England). *Lincoln College Chapel*. Italian glazing, bought in 1629. Walcott's Cathedrals of the United Kingdom, 1st ed.

OXFORD (England). *Magdalen College Chapel*.—Windows by Hardman. *Hall*.—West window by Fuller, representing the Last Judgment. Walcott's Cathedrals of the United Kingdom, 1st ed.

OXFORD (England). *Merton College St. John's Chapel*. Fine glass. Date, 15th century. Side windows are white pattern windows with pictures inserted, of the latter part of Edward I.'s reign. Date, 13th century. The head of the east window is a rich specimen of decorative colouring. Date, 13th century. Walcott's Cathedrals of the United Kingdom, 1st ed.; Note in Winston's Art of Glass Painting, 1st ed.

OXFORD (England). *New College Chapel*.—Ancient glazing, with a curious series of angelic choirs. Date, 1379-86. *Antechapel*.—Windows filled with figures under canopies. Date, 1379-86. *Hall*.—Windows consisting of coats of arms exclusively. Date, 14th, 15th, and 16th centuries. Walcott's Cathedrals of the United Kingdom, 1st ed.; Winston's Art of Glass Painting, 1st ed.

OXFORD (England). *Queen's College Chapel*. Glazing, partly ancient and partly by Van Linge. Date, 14th century. 17377.

tury and 17th century. Walcott's Cathedrals of the United Kingdom, 1st ed.

OXFORD (England). *Wadham College. Chapel.* Windows with glass by Bernard Linge. Date, 1621. Walcott's Cathedrals of the United Kingdom, 1st ed.

PAMPLONA (Spain). *Cathedral.* Fine specimens in the clerestory. Street's Gothic Architecture in Spain.

PARIS (France). *Cathedral of Notre Dame.* Two noble rose windows in the transepts, each 36 ft. in diameter. Date, 13th century. The windows of the choir have been recently filled with very brilliant specimens by living artists. In the chapels behind the choir the windows are mostly ancient. Date, 13th century. M. Paris, 1st ed.

PARIS (France). *Ch. of Ste. Clotilde.* Every window is filled with painted glass of the best modern execution, chiefly by Lusson, from the designs of Galimard, &c., and represent full length figures of French saints. Date, 19th century. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Etienne du Mont.* The examples in the windows are very good. The five windows of the east end are the oldest. One of the finest is in the north side aisle, over the Chapel of St. John the Evangelist, and represents the Almighty with the Lamb opening the sealed book. Some of them are by Jean Cousin; those in the Chapel of Ste. Geneviève, and that in the fourth chapel on the right of the nave, are good. Others are by Pinaigrier. M. Paris, 1st ed.

PARIS (France). *Ch. of Ste. Eugénie.* The windows are all filled with modern specimens. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Eustache.* Windows in the choir and transepts. Date, 1631. M. Paris, 1st ed.

PARIS (France). *Chapelle de St. Ferdinand.* Windows executed at Sèvres from the designs of M. Ingres, representing the patron saints of the Orleans family. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Germain l'Auxerrois.* Rose windows in the two transepts; four in the north and two in the south. Date, 15th and 16th centuries. Others in the chapels below and in the choir are modern and in very brilliant staring colours. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Germain des Prés.* The specimens in the windows of the chancel are modern and not very good. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Gervais.* The windows were formerly filled with some of the best glass of Cousin and Pinaigrier; although it has suffered terribly, it is still the finest in Paris. The best is the window in the second chapel on the south side of the choir, representing the Judgment of Solomon. Others have been repaired and are modern. Part of the windows in the Lady Chapel are attributed to Pinaigrier, but have been largely repaired; the modern ones were made at the glass-works of Choisy-le-roi. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Laurent.* The windows are by M. Galimard. Date, 1817. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Médard.* One of the windows on the south has some remains of old glass, and also in those of the choir. Date, 16th century. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Merri.* The glass, some portions of which remain in the windows of the choir, nave, and transept, was formerly very fine, but was so altered when the church was modernised that the subjects can scarcely be recognised. M. Paris, 1st ed.

PARIS (France). *Sainte Chapelle.* The rose window of the west end is of the time of Charles VIII. (1490?); the others, which are all beautifully painted, are earlier, and have always been considered chefs-d'œuvre of design and colour. They had suffered greatly during the Revolution, but have

now been well restored under the direction of M. Steinheil. Seven windows in the *nave* and four in the *apse* are filled with Old Testament histories, and three in the *apse* with subjects from the New Testament; the south-west window in the *nave* is especially curious as representing the translation of the relics by St. Louis to Paris. Date, 13th century. M. Paris, 1st ed.; Stained Glass of the Ste. Chapelle, by Ambrose Poynter for Thomas Willement, 1836.

PARIS (France). *Ch. of St. Séverin*. Gothic windows containing much coloured glass. Those also in the *choir*. Date, 15th century. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Vincent de Paul*. In the lower windows of the *chapels* are specimens, representing eight saints; the Virgin and Child, in the *Lady Chapel* behind the choir, is by Maréchal, and has been deservedly admired. M. Paris, 1st ed.

PARIS (France). *Conservatoire des Arts et Metiers, Library in*. Poor modern windows, having been restored in 1850, under the direction of M. Vandoyer. M. Paris, 1st ed.

PARIS (France). *Hotel Cluny, Chapel in*. Windows on one side. M. Paris, 1st ed.

PARIS (France). *Hospice des Femmes Incurables, Chapel in*. Old specimens. M. Paris, 1st ed.

PARIS (France). *Palais de l'Industrie*. Brilliant, but badly painted specimens at each end of the building. Date, 1855. M. Paris, 1st ed.

PARIS, ST. DENIS near (France). *Abbey of St. Denis*. Windows in the triforium gallery and above, filled with modern specimens, representing kings and queens of France. The glass in the rose windows in the transepts is also modern. The other windows here represent different modern events connected with the abbey, such as the visit of Napoleon I., the funeral of Louis XVIII., and a visit of Louis Philippe. In the 3rd chapel, dedicated to St. Philippe, is some good glass of the 16th century, representing the martyrdom of St. Barbe. M. Paris, 1st ed.

PARIS, VINCENNES near (France). *Château, Chapel in the*. The rose windows contains modern specimens, but seven of the others are by Jean Cousin. The attributes of Diana of Poitiers are seen in many places on the glass, and in one she is represented naked with a blue ribbon round her hair. Date, 1500? M. Paris, 1st ed.

PARMA (Italy). *The Duomo*. Fragments of a fine painted window, executed by Gondrate, from the designs of L. Gambara. Date, 1574. M. North Italy, 9th ed.

PAU (France). *Castle, Chapel in the*. A window of Sèvres glass. Date, 19th century. M. France, 8th ed.

PAVIA (Italy). *Certosa of Pavia, 5th Chapel on the right*. Window representing St. Michael, by Antonio di Pandino. Two above the altar of S. Bruno; at the end of the south transept are brilliant specimens. *The Lavatoio*.—The stained glass here is very beautiful. It is by Cristoforo de' Motis. Date, 1477. M. North Italy, 9th ed.

PÉRONNE (France). *Ch. of St. John*. A few specimens. M. France, 8th ed.

PERUGIA (Italy). *Cathedral, 1st Chapel on left*. The richly painted window of this chapel is by Constantino da Rosaro, and Fra Brunacci, a Benedictine monk, of Monte Casino. Date, 1565. M. Central Italy, 5th ed.

PERUGIA (Italy). *Ch. of San Domenico*. The lancet window is filled with the most beautiful stained glass, executed by Fra Bartolomeo of Perugia. Date, 1411. M. Central Italy, 5th ed.

PETERBOROUGH (England). *Cathedral, Choir*.—Fragments of early English glass placed in the windows of the *apse* in 1777. *North transept aisle*.—Two memorial windows to the family of Gates, by Clayton and Bell. Date, 1858.

Morning Chapel.—Memorial window to J. H. Paley, by Hardman. Date, 1859. Walcott's Cathedrals of the United Kingdom, 1st ed.

PETERBOROUGH (England). *Cathedral. New Building*.—East window filled with bad modern glass. *North choir aisle*.—Modern glass. M. English Cathedrals, 1st ed.

PISA (Italy). *The Cathedral*. The windows, excepting those of the clerestory, are filled with stained glass; some ancient and of bright and rich colours. Some portions are copied from the subjects in the Campo Santo. M. Central Italy, 5th ed.

PISA (Italy). *Ch. of San Francesco*. The eastern window contains some good painted glass. M. Central Italy, 5th ed.

PLEYBEN, near CHÂTEAULIN (France). *Church*. The windows are adorned with painted glass. M. France, 8th ed.

PLOËRMEL (France). *Parish Church*. Some specimens. M. France, 8th ed.

POITIERS (France). *Cathedral*. Several windows. M. France, 8th ed.

PONT DE L'ARCHE (France). *Church*. Curious painted windows; in one of them the inhabitants of the town, male and female, in the costume of the 16th century, are seen towing barges through the central arch of the old bridge. M. France, 8th ed.

PONTOISE (France). *Church of St. Macloise, Chapel in the*. Some few specimens. M. France, 8th ed.

PRATO (Italy). *The Duomo*. Fine window. M. Central Italy, 5th ed.

RATISBON (Germany). *The Cathedral*. The painted glass, of which there are both ancient and modern specimens, is remarkable for its richness. Of the modern windows that under the south-west tower is one of the richest in colour which the modern art of Munich has produced. The modern windows were presented by the late King Lewis. Date, 1800. M. South Germany, 9th ed.

RATISBON (Germany). *Cathedral. Nave*. Window of fine old glass representing St. Walpurgis holding a flower. Date, 15th century. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

REIMS (France). *Cathedral*. Two rose windows in the west front, a large one above more than 40 feet in diameter, and one within the vast portal, are filled with the most brilliant specimens. M. France, 8th ed.

RHINE, THE (Germany). *The Castle of Rheinstein*. Windows filled with painted glass. M. North Germany, 14th ed.

RIOM (France). *The Sainte Chapelle, attached to the Palais de Justice*. The upper story has really beautiful windows, but they can scarcely be seen on account of the chapel being used as a record office. M. France, 8th ed.

RIPON (England). *Cathedral*. East window filled with glass by Wailes at a cost of 1,000l. Date, 1854. Windows in the south nave aisle of old glass. Walcott's Cathedrals of the United Kingdom, 1st ed.

ROCHESTER (England). *Cathedral. North transept*.—Memorial window to Archdeacon Walker King, by Messrs. Clayton and Bell; the central lancet displays the figure of our Saviour; beneath, the trial of St. Stephen; in the side lancets are St. Stephen and St. Philip the deacon; in the predellas beneath them the ordination of St. Philip and the Stoning of St. Stephen. Date, 1860. *North choir transept*.—Windows above tomb of Bishop Walter de Merton, inserted at the expense of Merton College, 1852. M. English Cathedrals, 1st ed.

ROME. *Basilica of Santa Maria Maggiore*. Windows in the tribune. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of Santa Maria del Popolo*. Win

dows by Claude and Guillaume de Marseilles, who were invited to Rome by Julius II. These are the only good specimens of ancient painted glass in Rome. Date, 1503? M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of Santa Maria sopra Minerva*. Windows in the choir filled with good modern painted glass, representing saints of the Dominican order, executed by Berlini of Milan, from the designs of Riccardi, a painter of Parma. M. Central Italy, Rome, 6th ed.

ROMSEY (England). *Church. North aisle*. East window, an early decorated panel, containing a representation of Christ bearing the Cross. Date, beginning of the 14th century. Winston's Art of Glass Painting.

ROTHENBURG (Germany). *Ch. of St. James*. The east end contains three fine painted windows. Date, 1400? M. South Germany, 9th ed.

ROUEN (France). *Cathedral*. The finest and oldest specimens are to be found in the chapels of the choir aisles. Date, 13th century. M. France, 8th ed.

ROUEN (France). *Ch. of St. Godard*. Two windows 32 feet high and 12 feet wide. M. France, 8th ed.

ROUEN (France). *Ch. of St. Maclou*. Much painted glass in the windows. M. France, 8th ed.

ROUEN (France). *Ch. of St. Ouen*. All the glass is painted, and two noble rose windows are filled with it. M. France, 8th ed.

ROUEN (France). *Ch. of St. Patrice*. Many windows of great beauty. Date, 16th century. M. France, 8th ed.

ROUEN (France). *Ch. of St. Vincent*. Very fine painted glass. M. France, 8th ed.

ROUEN (France). *The Museum*. The windows, 15 in number, are all filled with painted glass, derived from suppressed convents, churches, &c., forming a chronological series from the 13th to the 17th century; very valuable and interesting, as showing the progress of the art. The most remarkable are those from the church of St. Eloi, Rouen, 16th century; the miracle of St. Nicholas, from St. Godard (first half of the 16th century), very fine. There is no collection of glass painting equal to this in France or England. M. France, 8th ed.

ROUEN (France). *Notre Dame de Bonsecours. Church*. Fine painted windows. Date, 1854? M. France, 8th ed.

SAALFELD (Germany). *Ch. of St. John*. Good specimens. M. North Germany, 14th ed.

SABLONVILLE, near PARIS (France). *Chapel*. The painted windows were executed at Sèvres, from Ingres' designs. Date, 1850? M. France, 8th ed.

ST. ASAPH (Wales). *Cathedral Choir*. Two good windows set up by Bishop Short. Date, 1849. East window glazed by Egginton after a picture of Albano. Date, 1780. Walcott's Cathedrals of the United Kingdom, 1st ed.

ST. FLORENTIN (France). *Church*. Fine specimens. M. France, 8th ed.

ST. HERBOT, near Huelgoat (France). *Village Church*. Two windows of rich colour. Date, 1556. M. France, 8th ed.

ST. PIERRE-SUR-DIVES. *Church*. Specimens apparently very old. M. France, 8th ed.

ST. QUENTIN (France). *Church*. Seven fine windows in the east apse. M. France, 8th ed.

SALISBURY (England). *Cathedral*. The scanty fragments of ancient glass that remain have been placed in the west triplet of the nave, in the west window of each aisle of the nave, and other parts of the cathedral. That in the west triplet ranges from early English to cinquecento. The early English is of two periods; the remains of a Jesse window, dating about 1240, and medallions not earlier than 1270; Scriptural subjects. The perpendicular and cinquecento glass is said to have been brought partly from Rouen and

partly from a church near Exeter. The subjects are the Apostles, the Crucifixion, and different saints. *Side aisles.*—The west windows of ornamental patterns, vary in date from circa 1240 to circa 1270. *South nave aisle.*—The west window contains the latest specimen of glass painting in the cathedral, a shield of arms of Bishop Jewell, dated 1562. M. English Cathedrals, 1st ed; Winston's Art of Glass Painting, 1st ed.

SALISBURY (England). *Cathedral. South transept.* The glass of the windows at the south, in the uppermost lights, is early English. "The rest contain modern copies of early English patterns, except the centre light of the lowest triplet which appears to be modern in design." C. Winston. *The choir.*—Window at the eastern end filled with modern glass, the gift of the Earl of Radnor, in 1781. The subject is the Elevation of the Brazen Serpent, designed by Mortimer, and executed by Pearson. *The Lady Chapel.*—A lancet window of five lights, recently filled with glass in commemoration of the late Dean Lear. The subjects represented are the principal events in the life of our Saviour. Eastern triplet filled with a representation of the Resurrection, designed by Sir Joshua Reynolds, and executed by Eginton, of Birmingham. M. English Cathedrals, 1st ed; Winston's Art of Glass Painting, 1st ed.

SALISBURY (England). *Cathedral. South-east transept.*—Memorial windows to the officers and men of the 62nd or Wiltshire regiment, who fell during the campaign of the Sutlej, and to those of the same regiment who fell in the Crimea. Both windows were the gift of surviving comrades. Date, 1845-46; 1856? *The Cloisters.*—Fragments of glass still remain in the upper part of the windows. 13th century? *Chapter-house.*—Grisaille and other glass, restored by Mr. Hudson. M. English Cathedrals, 1st ed.

SALISBURY (England). *St. Thomas's Church. North aisle.*—Good specimens, apparently of the latter part of the reign of Edward III. *South aisle.*—Glass of the time of Henry VI. *Vestry.*—Window of three lights in which are represented, on brackets, one of the persons of the Holy Trinity, St. Christopher, and a saint bishop. Winston's Art of Glass Painting, 1st ed.

SALISBURY (England). *Banqueting Hall of John Hall, on the Canal.* Specimens of glass of the time of Edward IV. or Henry VI. Walcott's Cathedrals of the United Kingdom, 1st ed; Winston's Art of Glass Painting, 1st ed.

SCHWERIN (Germany). *The Dome or Cathedral. Chapel of the Sacred Blood.* Stained glass windows. M. North Germany, 14th ed.

SEGOVIA (Spain). *Cathedral.* Rich windows. Street's Gothic Architecture in Spain; M. Spain, Part II., 3rd ed.

SELLING, Kent (England). *Church.* Five-light east window; a decorated white pattern with pictures inserted, of the latter part of the reign of Edward I. Date, 13th century. Note in Winston's Art of Glass Painting, 1st ed.

SENLIS (France). *Cathedral. Chapels round the Choir.* Some good specimens. M. France, 8th ed.

SENS (France). *Cathedral.* The painted glass deserves peculiar attention. It was executed by Jean Cousin, a native of Soucy, a village near Sens, who attained great excellence in this as well as in other branches of art. M. France, 8th ed.

SEVILLE (Spain). *Cathedral.* The windows are among the finest in Spain; the earliest are by Micer Christobal Aleman. Date, 1504. Later ones, the subjects of which are the Ascension, Mary Magdalen, Lazarus, and the Entry into Jerusalem, are by Arnao de Flandres and his brother. Date, 1525. In the Capilla de los Doncelles is the Resurrection, by Carlos de Bruges. Date, 1558. These artists were foreigners, and Flemings as their names denote. *Capilla de San Francisco.*—The window painted in 1556 is remarkable. *Capilla de Santiago.*—The painted window

represents the Conversion of St. Paul, and is full of the richest reds and blues. Date, 1560. *The last chapel* contains the Giralda windows, painted in 1685. M. Spain, 3rd ed.

SIENA (Italy). *Cathedral*. The beautiful glass of the north wheel window was designed by Pierino del Vaga, and executed by Pastorino of Siena. Date, 1549. M. Central Italy, 5th ed.

SOEST (Germany). *Wiesenkirche. Choir*. Very tall windows nearly full of painted glass. Date, 14th century. *The nave*. Fine glass of a later date. 15th century. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

SOUTHWELL (England). *Minster. Chapter-house*.—Some few remnants of early decorated glass of the reign of Edward I. In the second window from the east, on the south, is a small medallion, in which is represented a knight on horseback tilting, with a long spear under his arm. Date, 13th century. Fragments of perpendicular glass in the west window of *the nave. Choir*.—Four lower east windows filled with cinquecento glass paintings of the French school, the gift of the late Mr. Gally Knight in 1818, representing the Baptism of Christ, the Raising of Lazarus, the Triumphant Entry into Jerusalem, and the Mocking of Christ by the Jews. Winston's *Art of Glass Painting*, 1st ed.

SPOLETO (Italy). *Cathedral*. The central Gothic window is of painted glass and bears the symbols of the four Evangelists. M. Central Italy, 5th ed.

STENDAL (Germany). *Church of St. Nicholas*. Coloured glass windows. Date, 1480. M. North Germany, 14th ed.

STEYER (Germany). *The Parish Church*. Some specimens of painted glass. M. South Germany, 9th ed.

STRASBURG (Germany). *The Cathedral*. Nearly all the windows are filled with rich painted glass. Date, 15th century. M. North Germany, 14th ed.; Lübke *Vorschule zum Kirchlichen Kunst*, 5th ed.

STRASBURG (Germany). *The New Church. Two Halls formed out of the Choir*. Specimens from Molsheim. M. France, 8th ed.

STUTTGART (Germany). *Stiftskirche. Choir*. Four fine modern painted windows executed by the brothers Scheerer. Date, 1800? M. South Germany, 9th ed.

TARRAGONA (Spain). *Cathedral*. The gorgeous windows in the *transept* were painted by Juan Guarsh. Date, 1574. M. Spain, Part I., 3rd ed.

TEWKESBURY (England). *Church. Choir*. Figure and canopy windows of the latter part of the reign of Edward II. Date, 1320–27? Note in Winston's *Art of Glass Painting*, 1st ed.

TOLEDO (Spain). *Cathedral*. Rose window filled with old glass. The centre circle has the Crucifixion; the six circles round it, St. John, St. Mary, and four Angels; and the outer circles figures of the twelve greater Prophets, pointing towards our Lord. Date, 1350. Glass in the eastern windows of the *transept clerestory* (single figures under canopies) probably of the same date. The rest of the Church is glazed rather uniformly with cinquecento glass of extreme brilliancy; the upper windows having generally single figures, the others subjects in medallions, from the Old Testament. These windows were painted chiefly by foreigners; by Dolfin, Alberto de Hollanda, Maestro Christobal, Juan Campa, Pedro Frances, and Vasco de Troya. Street's *Gothic Architecture in Spain*; M. Spain, Part I., 3rd ed.

TOUL (France). *Cathedral of St. Etienne*. Good old specimens. M. France, 8th ed.

TOUL (France). *Ch. of St. Gengoult*. Fine specimens. M. France, 8th ed.

TOULOUSE (France). *Cathedral*. Good specimens. M. France, 8th ed.

TOURS (France). *Cathedral*. In the beautiful old painted glass surrounding the choir, and shedding a venerable gloom about the altar, may be seen the arms of St. Louis, of his mother, Blanche of Castile, and those of the town, a group of towers. Date, probably 13th century. M. France, 8th ed.

TOURS (France). *Church of la Riche*. Very old specimens. M. France, 8th ed.

TRIEL (France). *Church*. Some good specimens. M. France, 8th ed.

TROYES (France). *Cathedral*. Most brilliant and elegant windows, exhibiting the finest and most delicate mosaic patterns, which are more rare than other styles in this species of art. The clerestory is here really called a *clear story* from the size of its windows, filled with specimens as fine as the rest. M. France, 8th ed.

TROYES (France). *Ch. of St. Jean*. Good specimens. M. France, 8th ed.

TROYES (France). *Churches of la Sainte Madeleine, St. Nicholas, and St. Nisier*. Good painted windows. M. France, 8th ed.

TROYES (France). *Ch. of St. Pantaleon*. The windows "en grisaille" deserve notice. M. France, 8th ed.

TROYES (France). *The Public Library, Rue St. Loup*. Windows representing events in the life of Henri IV. M. France, 8th ed.

TZARSKO SELO (Russia). *Arsenal. The circular Hall*. Various little alcoves or oratories with stained windows. M. Russia, 2nd ed.

ULM (Germany). *The Minster. The choir* has several windows of rich painted glass, executed by Hans Wild and Crämer; the two finest contain the genealogical tree of Christ, the Life of the Virgin Mary, and the Life and Passion of our Saviour. Date, 1480. The chapel of the Besserer family contains six painted windows, placed in it at its foundation in the 16th century. M. South Germany, 9th ed.; Lübke *Vorschule zum Kirchlichen Kunst*, 5th ed.

VALENCIA (Spain). *Cathedral*. The superb windows are worth observing; the rich greens of the centre one and the purples and scrolly gold work of the others. M. Spain, Part I, 3d ed.

VENICE (Italy). *Ch. of the Frari. Corner chapel opening into the long transept*. Some good specimens by Maestro Marco. Date, 1335. M. North Italy, 9th ed.

VENICE (Italy). *Ch. of SS. Giovanni e Paolo*. Large window in the transept, filled with glass executed by Girolamo Mocetto, from the designs of B. Vivarini. Date, 1473. M. North Italy, 9th ed.

VENDÔME (France). *Church*. Good painted glass. M. France, 8th ed.

VERDEN (Germany). *The Dom or Cathedral*. Some old glass. M. North Germany, 14th ed.

VERCELLI (Italy). *Ch. St. Andrea*. Modern specimens, not in the best taste. M. North Italy, 9th ed.

VIENNA (Germany). *Cathedral of St. Stephen*. Fine ancient specimens. Date, 1400-1500? M. South Germany, 9th ed.

VIENNA, LAXENBURG (Germany). *A modern-antique castle in the centre of a lake*. Specimens of ancient painted glass. Date, 1300-1400? M. South Germany, 9th ed.

WARWICK (England). *Beauchamp Chapel*. Fine ancient glass in the east and side windows of the chapel. Date, 1447. Winston's *Art of Glass Painting*, 1st ed.

WELLS (England). *Cathedral*. West window filled with glass principally collected on the continent by Dean Creighton, illustrating the life of St. John the Baptist,

brought partly from Rouen and partly from Cologne. All this glass is of cinquecento character, the date 1507 being traceable on one of the lights. The figures of King Ina and of Bishop Ralph of Shrewsbury are perpendicular and of much earlier date (about 1385). *The Choir*.—The eastern and two adjoining windows are filled with ancient glass, dating from the early part of the fourteenth century (about 1330). The lower lights of the east window are filled with a stem of Jesse terminating with our Saviour on the Cross, and the tracery lights with a representation of the Day of Judgment. In the upper line are seven figures; the first is unknown; the remaining six are, Abraham; David; in the centre, the Virgin and Child; Solomon; Daniel; and Ozias. The colouring is magnificent. The north window next the east contains a figure of St. George clad in armour. The costume of this figure appears to harmonize with the date as signed to the glass. About 1330. In the tracery lights is a continuation of the Judgment in the east window. *On the south side of the choir* the modern window is by Willement. It contains the figures of St. Honorius, St. Dunstan, and St. Benignus. The opposite window is by Bell and represents St. Augustine, St. Ambrose, and St. Athanasius. *South choir aisle*.—All the windows contain fragments of glass of various dates, but of no very special interest. *Chapel of St. John the Evangelist*.—A modern window, the gift of the students of Theological College. It contains figures of St. Peter, St. Andrew, St. James and St. John. M. English Cathedrals, 1st ed.; Winston's Art of Glass Painting, 1st ed.

WELLS (England). *Cathedral. St. Catherine's Chapel*.—The glass in the window is fragmentary, but very rich in colour. *The Lady Chapel*.—The windows are filled with glass of the same date as the ancient glass in the choir (1330). It is a confused mass of fragments, the colouring of which, however, is superb. The east window has been restored by Willement, and there can be no doubt the old design has been adhered to in the restoration. The tracery lights are filled with angels bearing the instruments of the Passion; other parts are filled with emblems of three of the Evangelists, heads of patriarchs, and ecclesiastical saints. 14th century. *Chapter-house*.—Fragments of glass in the windows, among which are the arms of Mortimer, and of France and England quarterly. Time of Edward II. M. English Cathedrals, 1st ed.; Winston's Art of Glass Painting, 1st ed.

WELLS (England). *Cathedral. Chapel of the Vicar's Close*.—The arms of Bishop Bubwith, three chaplets of holly leaves, are represented on the window. Date, about 1407? *Chapel of the Episcopal Palace*.—East window presented by Bishop Law. 1824–1845. M. English Cathedrals, 1st ed.

WERBEN (Germany). *Johanniskirche*. Good specimens of colour and architectural style. Date, 15th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

WIESBADEN (Germany). *Schlösschen, Museum in the*. Specimens of painted glass. M. North Germany, 14th ed.

WINCHESTER (England). *Cathedral*. West window filled with glass, it is said, collected from different parts of the building, after the destruction of the rest by Cromwell's troops. It is, however, "undoubtedly the earliest perpendicular glass in the cathedral, and may be the work of Bishop Edington." Date, 14th century. *The Choir*.—The east window is filled with perpendicular glass a little earlier than 1525, and the work of Bishop Fox, whose arms and the motto, "Est Deo Gratia" are introduced in it. "The only part of the glass now in its original position consists, it is thought, of the 17377.

"two figures which occupy the two southernmost of the lower lights, and of that in all the tracery lights, except the top central one, and the three immediately below it. The top central light is filled principally with some glass of Wykeham's time, and all the rest of the window with glass of Fox's time removed from other windows." The window must have been magnificent in its original state. In point of execution it is as nearly perfect as painted glass can be." C. Winston. *C. Winston's Art of Glass Painting*, 1st ed.; *M. English Cathedrals*, 1st ed.

WINCHESTER (England). *Cathedral*. *North and south choir aisles*; also *clerestory of the choir*.—Remains of Bishop Fox's glass, which, when perfect, might have stood comparison with the finest continental examples. *Lady Chapel*.—East window with late glass much mutilated. *South transept*.—One of the east windows contains a few fragments of cinquecento glass. *Deanery*. *Library*.—Excellent specimens of heraldic glass of the time of James I. and Charles I. Winston's *Art of Glass Painting*, 1st ed.

WINCHESTER (England). *Cathedral*. The modern glass which has been placed in some of the *chapels* and in other windows is not good, and interferes with, rather than aids, the general effect. *M. English Cathedrals*, 1st ed.

WINCHESTER (England). *St. John's Church*. *Chancel*. Heads of two canopies in the east window; the earliest specimens in the neighbourhood of early perpendicular glass. Date, 14th century. Fragments scattered about the windows of the close of Henry VI.'s reign. Date, 15th century. Winston's *Art of Glass Painting*, 1st ed.

WINCHESTER (England). *St. Peter's Church, Cheesehill*. *Chancel*. Specimen of a border ornamenting the east window. Date, 14th century? Winston's *Art of Glass Painting*, 1st ed.

WINCHESTER (England). *College*. *Chapel*. Side windows filled with modern glass, in which the designs of the original glass have been preserved with great fidelity. *College Library*.—East window with glass of the time of Edward IV., or early part of the reign of Henry VII. Date, 14th century? *Cloisters*.—Two boxes filled with fragments of early English glass, principally of Wykeham's time, brought from New College, Oxford. Date, latter half of the 13th century. Walcot's *Cathedrals of the United Kingdom*, 1st ed.; Winston's *Art of Glass Painting*, 1st ed.

WINCHESTER (England). *Hospital of St. Cross*. *Church*.—Glazing of the early and later decorated periods. West window containing fragments of early English glass worked in with other glass. Date, 13th century. *The Refectory*.—Above the door are fragments of early English glass, mixed with glass of the early decorated period. Date, 13th century. Windows containing the arms of Cardinal Beaufort, of the latter half of the 15th century. Walcot's *Cathedrals of the United Kingdom*, 1st ed.; Winston's *Art of Glass Painting*, 1st ed.

WORCESTER (England). *Cathedral*. *Nave*.—West window filled with bad glass. Date, 1792. *North aisle*.—West window containing some portions of ancient glass, but chiefly filled with modern glass of the worst description. *Jesus Chapel*.—Window with glass by Wailes, as a memorial to the wife of the Rev. Canon Wood. *South transept*.—Window with glass, not good, by Rogers, from designs by Preedy, as a memorial to Queen Adelaide. *North choir aisle*.—East window filled with very good glass by Hardman, in memory of the Hon. and Rev. Canon Cocks. *South choir aisle*.—Memorial window to the Rev. Allen Wheeler, B.D. *Lady Chapel*.—Window filled with good glass by Hardman. In the lower light is the Crucifixion;

above, the Ascension. Medallions representing the principal events in the life of our Lord fill the remaining parts. M. English Cathedrals, 1st ed.

YORK (England). *Cathedral*. West window filled with gorgeous glass by John Thornton of Coventry. Date, 1330-50. *Choir*.—Superb east window, with glass also by Thornton of Coventry; it contains 115 scriptural subjects, each about 2 ft. 2 in. high. Date, 1404. *Nave clerestory*.—Early English glass, being a portion of a Jesse window, and in two windows from the west on the north side. Date, about 1200. *North transept*.—Window of five lancets, known as the Five Sisters, with glazing of patterns of the latter half of the 13th century. Modern window above by Peckit. *Chapter-house*.—Early decorated glazing. Date, 14th century. Modern window by Barnet facing the entrance. *South transept eastern aisles*.—Glass of the reign of Henry IV. *Main transept*.—Lancets with glass of the time of Henry IV. *Choir*.—Windows of the date of Henry V. and VI. These windows were saved from destruction through the means of Thomas Lord Fairfax. Walcot's Cathedrals of the United Kingdom, 1st ed.; Winston's Art of Glass Painting, 1st ed.

YORK (England). *Cathedral*. *South choir aisle*. Southeast window brought from St. Nicholas, Rouen, a gift of Lord Carlisle, in 1804. It is a copy of a picture by Baroccio. Early perpendicular Jesse in the third window from the west. Date, latter half of 16th century. Walcot's Cathedrals of the United Kingdom, 1st ed.; Winston's Art of Glass Painting, 1st ed.

YORK (England). *Cathedral*. *Nave: its clerestory and aisles*. Glass all of the time of Edward III. Date, 1350. Winston's Art of Glass Painting, 1st ed.

YORK (England). *All Saints' Church*. Glazing of the time of Henry VI. Date, 15th century. East window of the north aisle; good decorated specimen. Date, about 1350. Walcot's Cathedrals of the United Kingdom, 1st ed.; Winston's Art of Glass Painting, 1st ed.

YORK (England). *Ch. of St. Denys*. Decorated windows with early English glass. Date, latter half of 13th century. Remains of a decorated Jesse window. Date, about 1200? Walcot's Cathedrals of the United Kingdom, 1st ed.; Winston's Art of Glass Painting, 1st ed.

YORK (England). *St. Martin's Church*. Good glass of the time of Henry VI. Date, 15th century. Winston's Art of Glass Painting, 1st ed.

YORK (England). *Ch. of St. Martin's-cum-Gregory*. *North aisle*. Good decorated glass in the westernmost window. Date, 14th century. Winston's Art of Glass Painting, 1st ed.

METAL WORK.

AERSCHOT near LOUVAIN (Belgium). *Parish Church*. The chandelier in front of the rood screen is a work of Quentin Matsys, presented by him to the church as a memorial of his wife, to hang over her grave in the aisle in which she is buried. It is a frame of metal rods, set with flames or flowers of hammered metal. Date, 16th century. M. North Germany, 14th ed.

AIX-LA-CHAPELLE (Germany). *The Cathedral*. The brass doors and rails of the church are very ancient. A massive brazen chandelier (the candlesticks are modern) hangs above Charlemagne's tomb, the gift of the Emperor Frederic Barbarossa. It is 13 ft. in diameter, and holds 48 lights; towers surround it, with engraved representations of the eight beatitudes, and scenes from the life of Christ. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

AIX-LA-CHAPELLE (Germany). *Cathedral*. Bronze Gothic lectern; an eagle. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

AIX-LA-CHAPELLE (Germany). *The Market Place*. A fountain, surmounted by a bronze statue of the Emperor Charlemagne. Date, 1620. M. North Germany, 14th ed.

AMALFI (Italy). *Cathedral*. The bronze doors of the principal entrance, which are supposed to be the work of Byzantine artists, furnished the model for those of Monte Casino. They bear two inscriptions, in silver letters, recording their erection by Pantaleone di Mauro in honour of St. Andrew. Date, 1000. In the crypt is a colossal bronze statue of St. Andrew by Michelangelo Naccarino, presented by Philip III. of Spain. M. South Italy, 4th ed.

AMIENS (France). *Cathedral*. Within the central porch are two fine brass effigies of bishops; that on the left is Evrard de Fouilly, who laid the first stone of the church, that on the right Geoffroy d'Eu. M. France, 8th ed.

AMSTERDAM (Holland). *The Nieuwe Kerk*. A fine open screen of brass. M. North Germany, 14th ed.

ANNECY (Switzerland). *Avenue at the lower extremity of the Lake*. A bronze statue of Berthollet, a chemist, a native of Talloires on the east side of the lake, has been erected by his fellow-citizens. M. Piedmont and Savoy, 10th ed.

ARONA (Italy). *Hill half-an-hour's walk above the town*. A colossal statue of St. Charles Borromeo, 66 feet high, and placed on a pedestal 40 feet high. The head, hands, and feet alone are cast in bronze; the rest of the figure is formed of sheets of beaten copper, arranged round a pillar of rough masonry which forms the support of it. It was erected by subscriptions principally contributed by the Borromeo family. Date, 1697. M. Piedmont and Savoy, 10th ed.

ARQUA, near MONSELICE (Italy). *Churchyard*. A bronze bust of Petrarch above his tomb. Date, 1677. M. North Italy, 9th ed.

ASCHAFFENBURG (Germany). *The Dom or Stiftskirche*. The monument of Cardinal Albert of Brandenburg consists of two bronze bas-reliefs, the cardinal's effigy and the Virgin in glory, executed by Peter Vischer, under a canopy, the work of a more recent age and a very inferior artist. Date, 1525. A bronze monument by Hack is also remarkable. M. South Germany, 9th ed.

ATRANI (Italy). *Ch. of Salvador di Bireto*. Bronze doors with the name of Pantaleone Viaretta, by whom they were erected. Date, 1087. M. South Italy, 4th ed.

AUGSBURG (Germany). *Cathedral*. Ancient brazen door in the south portal, covered with rude bas-reliefs in the Byzantine style of art, of sacred and heathen subjects mixed:—Adam and Eve, the Centaur, the Temptation of the Serpent, &c. Date, 1070. M. South Germany, 9th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

AUGSBURG (Germany). *The Arsenal*. On the façade is a large and rather spirited bronze group, representing the Archangel Michael triumphing over Satan. M. South Germany, 9th ed.

AUGSBURG (Germany). *The Maximilianstrasse*. Three bronze fountains; the finest is called the Herculesbrunnen. It is the work of Adrian de Vries. On the top is Hercules slaying the Hydra. Below are three elegant figures of naiads bathing; one is wringing her hair, the second a towel, the third pouring water over her feet. The centre fountain, opposite the Church of St. Maurice, is adorned with a figure of Mercury. It is also by De Vries. The third is called the Augustusbrunnen, from the figure of that emperor. M. South Germany, 9th ed.

AVIGNON (France). *Rocher des Dons*. A bronze statue of Alten, who introduced the culture of the madder-root into France. M. France, 8th ed.

BAIREUTH (Germany). *The Square in front of the Neue Schloss*. A monumental bronze statue of Jean Paul Richter, modelled by Schwanthaler, and the gift of the King of Bavaria. M. South Germany, 9th ed.

BAMBERG (Germany). *Cathedral*. The high altar is surmounted by a bronze crucifix modelled by Schwanthaler. Date, about 1830. A bronze bas-relief let into the wall on the right of the east altar, is the monument of Bishop Ebnet, a work of Peter Vischer of Nuremberg. The face is full of expression and the robes are executed with elaborate minuteness. Date, between 1497 and 1530. In the *Chapel of the Holy Nail* the walls are covered with the monuments of the Domherren, or canons of the cathedral, consisting of low reliefs cast in bronze, and executed with considerable skill, mostly at Forcheim. The tablets bear their portraits and coats of arms, and were prepared during their lifetime. Some of them are very fine. In the *choir*, on the right of the altar, are two more bronze monuments by Peter Vischer, viz.:—of Bishops Gross von Trochau and Truchsess von Pommersfelden; whether the latter is Vischer's work seems doubtful. M. South Germany, 9th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

BAMBERG (Germany). *Ch. of St. Gangolf?* Seven-armed brass candlestick. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

BARLETTA (Italy). *Piazza*. A colossal bronze statue 15 feet high, supposed to represent the Emperor Heraclius, or, according to others, Theodosius, and to have been wrecked on the coast during its passage in a Venetian galley as an offering to the Sanctuary of S. Angelo. Date, 650? M. South Italy, 4th ed.

BENEVENTO (Italy). *Cathedral*. The central door is of bronze, with bas-reliefs illustrative of the New Testament. It is said to have been cast at Byzantium. Date, 1150. M. South Italy, 4th ed.

BERCHTESGADEN (Germany). *Church*. Font representing the rivers of Paradise. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

BERGAMO (Italy). *Ch. of Santa Maria Maggiore. Cappella Colleoni*. Modern bronze doors. A gilt equestrian statue of the founder, the great Condottieri Colleoni, on his tomb. M. North Italy, 9th ed.

BERGHAUSEN (Germany). *Church*. Manilia or ewer in the form of a Lion. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

BERLIN (Germany). *The Cathedral*. A bronze effigy of the Elector John Cicero, cast by a Burgundian artist.

Date, 1540. Also one of the Elector Joachim by one Adam Vischer of Nuremberg. Date, 16th century. M. North Germany, 14th ed.

BERLIN (Germany). *The Museum*. At the right side of the staircase is the well-known magnificent group in bronze, representing the combat of an amazon with a tiger, by Kiss. Date, 1851. On the left side, a horseman contending, with a lion by Rauch. M. North Germany, 14th ed.

BERLIN (Germany). *The New Museum*. A bas-relief of Orpheus and Eurydice in bronze by Peter Vischer. Date, 1500? M. North Germany, 14th ed.

BERLIN (Germany). *The Bridge leading from the Königstrasse to the Schloss Platz*. An equestrian statue of the great Elector Frederick-William, in bronze, designed by Schlüter, and possessing considerable merit as a work of art. M. North Germany, 14th ed.

BERLIN (Germany). *Opposite the Grand Guard-house*. A bronze statue of Blücher, by Rauch; a spirited figure, well executed. The pedestal is decorated with good bas-reliefs; on his right is Gneisenau, on his left York. M. North Germany, 14th ed.

BERLIN (Germany). *Unter den Linden*. An equestrian statue in bronze of Frederick the Great, modelled by Rauch. It is probably the grandest monument in Europe. It consists of a granite pedestal 25 feet high, presenting on each face bronze groups of the great military commanders of the Seven Years' War, on foot and horseback, all the size of life, and all portraits in high relief. One of the faces of the pedestal contains, between the statues of Generals Seydlitz and Ziethen, the figures of three statesmen:—Count Finck von Finckenstein, Frederick's minister for foreign affairs; Von Schlaberndorf, chief of the ministerial departments; and Count von Carmer, the state chancellor. Three other names, connected with the arts and sciences, are also found in this division:—Graun, Frederick's favourite musical composer; Lessing; and Kant. The whole number of portrait-figures on the four faces of the pedestal is thirty-one. Above the figures there is at each corner a female figure representing the four cardinal virtues:—Prudence, Justice, Fortitude, and Temperance. Between them are bas-reliefs emblematic of different periods of the monarch's life. The equestrian statue itself is 17 feet 3 inches high; it represents the monarch "in his habit as he lived." Date, 1851. M. North Germany, 14th ed.

BERNE (Switzerland). *Cathedral*. Bronze lectern, from the Cathedral at Lausanne. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

BERNE (Switzerland). *The Münster Platz*. A bronze monumental statue of Rudolph von Erlach, the conqueror at Laupen, with four bears at the corners. M. Switzerland, 10th ed.

BERNE (Switzerland). *Before the Bundes-Rathhaus*. A marble fountain with statues in bronze of the Four Seasons, and four swans. M. Switzerland, 10th ed.

BÉZIERS (France). *The Promenade*. A statue in bronze of Paul Riquet, Baron de Bonrepos, a native of Béziers, the projector of the Canal du Midi. M. France, 8th ed.

BOLOGNA (Italy). *The Duomo. Chapel of the San Sacramento*. Gilt bronze ornaments executed at the cost of Benedict XIV. when Archbishop of this his native city. Date, about 1740. M. North Italy, 9th ed.

BOLOGNA (Italy). *Palazzo Pubblico*. Over the entrance gateway is a bronze statue in a niche of Gregory XIII. (a native of Bologna); it was erected by his fellow citizens, and is the work of Alessandro Menganti, called by Agostino Caracci the "unknown Michael Angelo." Date, 1572-85? *The Staircase*.—A bronze bust of Benedict XIV. by Giobattista Bolognini. Date, 1740-58?

The Sala Farnese.—A bronze statue of Paul III. Date, 1534-50? M. North Italy, 9th ed.

BOLOGNA (Italy). *Palazzo Zambecari.* On the entrance door are two bronze lion-headed knockers by Giovanni di Bologna. Date, 1550? M. North Italy, 9th ed.

BOLOGNA (Italy). *Piazza surrounding the Church of San Domenico.* A bronze statue of San Domenico, cast at Milan. Date, 1623. M. North Italy, 9th ed.

BOLOGNA (Italy). *Piazza Maggiore, now di Vittorio Emanuele.* The Fontana Pubblica with bronze figures and ornaments, by Giovanni di Bologna. The Neptune, is one of the most celebrated works of the great sculptor, is eight feet high, and the weight of the bronze employed in the figures is said to be 20,012 Bolognese pounds. The general design of the fountain is by Lauretti; the pedestal and the basin are by Antonio Lupi. Date, 1564. M. North Italy, 9th ed.

BONN (Germany). *The Minster.* A bronze statue of Helena, mother of Constantine the Great, in the style and of the age of Louis XIV. M. North Germany, 14th ed.

BONN (Germany). *The Münster Platz.* A bronze statue of Beethoven, by Hähel. Date, 1845. M. North Germany, 14th ed.

BOULOGNE (France). *The Colonne Napoléon.* A bronze statue of Napoléon I. in his coronation robes, by Bosio, and one of that sculptor's best works. Bronze bas-reliefs decorate the base of the monument. Date, 1841. M. France, 8th ed.

BOULOGNE (France). *The Esplanade outside the Porte des Dunes.* A bronze bust of Henri II., by David d'Angers. M. France, 8th ed.

BRAGA (Portugal). *Cathedral.* At the west end of the north aisle is the metal gilt tomb of the son of Don Joao I. Date, 14th century. MS. by J. C. Robinson of Works of Art in Portugal.

BRANDENBURG (Germany). *Ch. of St. Godehard.* Late Roman Font. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

BRANDENBURG (Germany). *Ch. of St. Katherine.* A brass font adorned with many figures, by F. Morner. Date, 1440. M. North Germany, 14th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

BREDA (Germany). *The principal Protestant Church.* A very fine brass font, the cover of which is raised by a crane. M. North Germany, 14th ed.

BREMEN (Germany). *The Dom or Cathedral.* A very old brass font. Also a bronze font supported by four antique figures riding on lions and encircled with small bas-reliefs. M. North Germany, 14th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

BRESLAU (Germany). *Cathedral of St. John.* A fine bronze relief of Bishop Johann von Rothier, by Peter Vischer. Date, 1496. M. North Germany, 14th ed.

BRESLAU (Germany). *The Square.* A colossal bronze statue of Blücher, by Rauch. Date, 1850? M. North Germany, 14th ed.

BRISTOL (England). *Cathedral. Choir.*—Lofty candelabra of brass, designed and manufactured by Skidmore of Coventry. M. English Cathedrals, 1st ed.

BRUGES (Belgium). *Ch. of Notre Dame. Chapel in the aisle south of the choir.* Monuments of Charles the Bold, Duke of Burgundy, and his daughter Mary, wife of the Emperor Maximilian. The effigies of both father and daughter, made of copper richly gilt, but not displaying any high excellence as works of art, repose at full length on slabs of black marble. Date of that of Mary, 1495; of Charles, 1558. M. North Germany, 14th ed.

BRUGES (Belgium). *Hotel de Ville*. Bronze balcony (Bretèque) in front of the building. M. North Germany, 14th ed.

BRÜNN (Germany). *Augustinerkirche*. Large Gothic bronze (?) candlestick. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

BRUNSWICK (Germany). *The Dom or Cathedral*. Altar supported by five bronze pillars. Seven-branched brass candlestick, 14½ feet high, on a pedestal ornamented with grotesque monsters, made it is said for Henry the Lion, and in the Byzantine style of art. Date, 1100? M. North Germany, 14th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

BRUNSWICK (Germany). *Barfüsser, or Bruderkirche*. Bronze font; its basin, supported by statues of the four rivers of Paradise, is surrounded by sixteen compartments in relief, representing the Crucifixion, the Virgin, Apostles, Saints, &c. Date, 1450. M. North Germany, 14th ed.

BRUNSWICK (Germany). *Ch. of St. Martin*. Brass font, which has been styled the finest in Europe, supported on four figures, its sides panelled with seven bas-reliefs. M. North Germany, 14th ed.

BRUNSWICK (Germany). *Petri Kirche*. Bronze font. M. North Germany, 14th ed.

BRUNSWICK (Germany). *The square near the Cathedral*. Bronze lion of stiff Byzantine workmanship, brought from Constantinople by Henry the Lion. M. North Germany, 14th ed.

BRUNSWICK (Germany). *The Alt Stadtmarkt*. Gothic fountain of bronze, ornamented with figures, devices, and coats of arms. Date, 1408. M. North Germany, 14th ed.

BRUSSELS (Belgium). *The Place Royale*. Bronze equestrian statue of Godfrey de Bouillon, by M. Simonis, cast at Paris by Soyer. Date, 1848. M. North Germany, 14th ed.

BRUSSELS (Belgium). *Porte de Hal*, used as a museum. Brass font from Tirlemont. Date, 1149. M. North Germany, 14th ed.

BUDA (Germany). *Square of the Royal Palace*. Gothic cross or pinnacle of bronze, under the canopy of which lies a wounded knight, over whom Fame is bending. M. South Germany, 9th ed.

BURGOS (Spain). *Cathedral. The Capilla de San Enrique*. Kneeling figure in bronze of the prelate and founder, Enrique de Peralta y Cardenas, on his sepulchre. *Atril* (chorister's desks) and bronze eagle. M. Spain, Part II., 3rd ed.

BURGOS (Spain). *Plaza Mayor*. Bronze statue of Charles III., by one Domingo Urquiza. M. Spain, Part II., 3rd ed.

CALCAR (Germany). *Church*. Brass chandelier, with figures of the Virgin in the centre, and of angels holding the lights. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

CAMERINO (Italy). *Front of the Cathedral*. Bronze statue of Sixtus V., remarkable for the beauty of the arabesque tracery and ornaments. Date, 1587. M. Central Italy, 5th ed.

CANOSA (Italy). *Tomb of Bohemond, Prince of Antioch*. Bronze doors, covered with sculptures and inscriptions in 17377.

Latin verse. Date, 12th century. M. South Italy, 4th ed.

CANTERBURY (England). *Cathedral. Trinity Chapel.* Effigy in brass of Edward the Black Prince. Date, 14th century. M. English Cathedrals, 1st ed.

CASSEL (Germany). *Museum.* Bronze statue of Victory, 20 in. high. Bronze vase. M. North Germany, 14th ed.

CHESTER (England). *Cathedral.* Lectern of modern work given by the Chancellor. Walcott's Cathedrals of the United Kingdom, 1st ed.

COBURG (Germany). *The Moritz-Kirche.* Several ducal monuments—bronze reliefs. Date, 16th and 17th centuries. M. North Germany, 14th ed.

COIRE (Switzerland). *Ch. of St. Lucius.* Sacramental shrine, with metal doors. Metal candlesticks. M. Switzerland, 10th ed.

COLOGNE (Germany). *Cathedral.* Bronze monument of the founder, Conrad of Hochsteden. Date, 1261. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

COLOGNE (Germany). *Ch. of St. Albans.* Late Gothic censer. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

COLOGNE (Germany). *Ch. of St. Columba.* Brass font with a crane-like preparation for lifting up the cover. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

COLOGNE (Germany). *Ch. of St. Cunibert.* Gothic sconce. Five-branched late Gothic candlestick. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

COLOGNE (Germany). *Ch. of Sta. Maria in Capitolio. Chapel of the Schwarz family.* Brass font surmounted by a figure of St. Martin on horseback. Date, 1594. M. North Germany, 14th ed.

COLOGNE (Germany). *Ch. of St. Peter.* Brazen font in which Rubens was baptized. Date, 1577. M. North Germany, 14th ed.

COLOGNE (Germany). *Archiepiscopal Museum.* Roman altar candlesticks. Roman censer. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

COMBURG, near SCHWÄBISCH-HALL (Germany). *Convent Church.* Chandelier with statues of the Apostles, and busts of the Prophets, and arabesques of twisting tendrils and animals. Date, 12th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

COMO (Italy). *Cathedral.* Staircases to pulpit. Gates. MS. Notes by J. Scott Russell, Esq.

COMO (Italy). *Café on the Quay.* Semi-circular window screen. MS. Notes by J. Scott Russell, Esq.

COMO (Italy). *Opposite Hotel de la Reine d'Angleterre, Ironmonger's Shop.* Open worked window screen. *House on opposite side.* Balcony railing. MS. Notes by J. Scott Russell, Esq.

COMO (Italy). *Hotel de la Reine d'Angleterre (Villa d'Este).* Balconies and window screens. MS. Notes by J. Scott Russell, Esq.

CONSTANCE (Switzerland). *The Minster.* Before the high altar is the tomb of Robert Hallam, Bishop of Salisbury, remarkable as being of English brass. He wears the Order of the Garter. Date, 15th century? M. Switzerland, 10th ed.

COPENHAGEN (Denmark). *Royal Museum.* Equestrian statue of the Emperor Leopold by Leygeber, composed of a single piece of steel. Date, 1659. M. Denmark, 3rd ed.

COPENHAGEN (Denmark). *Thorwaldsen's Museum*. Over the principal entrance is a colossal statue of Fame, in a car drawn by four horses, in bronze, by Professor Bissen. M. Denmark, 3rd ed.

COPENHAGEN (Denmark). *The Kongens Nyetorv*. Equestrian statue of Christian V., made of lead; twice the size of life. The horse is trampling upon a figure of Envy. Date, 1688. M. Denmark, 3rd ed.

COPENHAGEN (Denmark). *Frederiks Plads*. Equestrian statue in metal of Frederick V., erected at the expense of the Asiatic Company at Copenhagen. Date, 1768. M. Denmark, 3rd ed.

CORTE (Island of Corsica). *Place*. Bronze statue of Pascal Paoli, raised by his fellow townsmen of the Commune of Morosaglia. Date, 1854. M. France, 8th ed.

CREMONA (Italy). *Palazzo Pubblico*. Brass gates, said to have been put up in expectation of a visit from the Pope and the Emperor. Date, 1245. M. North Italy, 9th ed.

CUENCA (Spain). *Cathedral. Facistol*, or eagle lectern, a masterpiece of Hernández de Arenas. Date, 1557. Bronze capitals to the jasper pillars of the *trasparente* at the back of the altar. M. Spain, Part II., 3rd ed.

DANZIG (Germany). *Cathedral*. Brass font cast in the Netherlands. Date, 1554. M. North Germany, 14th ed.

DORTMUND (Germany). *Catholic Church*. Brass chandelier with an ornament of leaves round the stems of the lights. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

DORTMUND (Germany). *Marienkirche*. Bronze lectern; an eagle. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

DORTMUND (Germany). *Ch. of St. Mary*. Gothic sconce, with a shield of pierced copper-work. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

DORTMUND (Germany). *Ch. of St. Reinhold*. Bronze font, lectern, eagle, and chandelier. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

DORTMUND (Germany). *Ch. of St. Reinhold*. Gothic sconce. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

DRESDEN (Germany). *Museum of Antiquities. 2nd Hall*. Deïanira carried off by the Centaur, in bronze, the work of John of Bologna. Bust of Cardinal Richelieu of bronze. Date, 16th century. M. North Germany, 14th ed.

DRESDEN (Germany). *The Green Vault. 1st Room*.—Bronze crucifix, by John of Bologna. A little dog scratching itself, by Peter Vischer, also in bronze. Date, 16th century. M. North Germany, 14th ed.

DRESDEN (Germany). *The Zwinger*. In the centre a statue in bronze of the late King Frederick Augustus, by Rietschel. M. North Germany, 14th ed.

DREUX (France). *Hotel de Ville*. Bell cast in the reign of Charles IX., bearing a representation, in relief, of the procession of the Flamibards. Date, 16th century. M. France, 8th ed.

DÜSSELDORF (Germany). *The Market Place*. Bronze statue of the Elector John William, on horseback. M. North Germany, 14th ed.

ELBE, Right bank of the (Germany). *The Slawjn, a Bohemian Valhalla, or Pantheon*. Bronze statues of Bohemian worthies, executed in Schwanthaler's studio in Munich. Date, 1830? M. South Germany, 9th ed.

ELY (England). *Cathedral*. Effigy in copper of Dr. Mill, Canon of Ely, formed by the electrotype process. Date, about 1853. M. English Cathedrals, 1st ed.

ERFURT (Germany). *The Dom or Cathedral*. Bronze bas-relief attached to the monument of Canon Henning Göden, of the Coronation of the Virgin, by Peter Vischer of Nuremberg. Date, 1522? *The Choir*. Bronze candelabrum representing a penitent holding tapers, with an inscription not satisfactorily explained. M. North Germany, 14th ed.

ELTENBERG on the Rhine (Germany). *Church*. Late Gothic censer. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

ERKELENZ on the Rhine (Germany). *Church*. Brass chandelier, with figures of the Virgin in the centre and of angels holding the lights. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

ESCORIAL (Spain). *Chapel*. In the retablo are bronze medallions, the holy rood, and 15 gilt statues by Pompeo Leoni and his son. Date, about 1605? On each side of the high altar, above the oratories for the Royal family, are placed bronze gilt and painted effigies. To the left is Charles V., his wife Isabel, his daughter Maria, and his sisters Eleonora and Maria. Opposite kneel Philip II., Anna his fourth wife, Isabel his third wife, and Maria his first, at whose side is her son Don Carlos. M. Spain, Part II., 3rd ed.

ESCORIAL (Spain). *The Panteon, or Royal Tomb in the Chapel*. Gilt bronze ornaments and decorations, angels by Antonio Ceroni of Milan; chandelier by Virgilio Franchi of Genoa; crucifix by Pedro Tacca. Date, 1654? M. Spain, Part II., 3rd ed.

ESCORIAL (Spain). *Don Carlos's rooms*. Steel hinges inlaid with gold. M. Spain, 3rd ed.

ESSEN (Germany). *The Minster*. Bronze seven-armed candlestick, the gift of Mechtildis, sister of the Emperor Otto III. Date, 998. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

EXETER (England). *Cathedral*. Window frames exhibiting patterns in lead-work. *Outside of the roof*. Fleur-de-lis cresting in lead. M. English Cathedrals, 1st ed.

FALAISE (France). *Trinity Square*. Bronze equestrian statue of William the Conqueror, set up by his fellow townsmen at the foot of the castle. Date, 1851. M. France, 8th ed.

FERRARA (Italy). *Cathedral*. 5th Altar. Five bronze statues representing the Saviour on the Cross, the Virgin, St. John, and St. George, by Bindelli and Marescotti. Date, 15th century. M. North Italy, 9th ed.

FLORENCE (Italy). *Cathedral*. *Central Chapel of the Tribune*. *Under the altar*. Bronze shrine of San Zenobio, by Ghiberti. The principal compartment represents the miracle said to have been worked by the intercession of the Saint—the Resuscitation of a dead child. Date, 15th century. M. Central Italy, 5th ed.

FLORENCE (Italy). *The Baptistery*. Three bronze doors; that at the south executed by Andrea Pisano from the designs of Giotto. The two lower compartments represent allegorical figures of virtues; above are the principal events in the life of St. John. Date, 1330. The northern and eastern gates were added at the expense of the guild of merchants. The work was thrown open to competition, and Ghiberti, Brunelleschi, Donatello, Jacopo della Quercia, &c., all competed. Ghiberti was the artist chosen, and in the casting and execution of the north gate was assisted by his father, Bartoluccio,

and by nine other artists, all of whose names are preserved in the annals of the wardens of the Baptistery. Upon this gate are displayed the principal events of the ministry of our Lord. The third or eastern gate represents in the compartments the leading events of the Old Testament, whilst the framework is filled with statues and busts of patriarchs, saints, and prophets of the Jewish dispensation in bas-relief. The statues of Miriam and Judith are to be distinguished. Borderings of flowers and animals in low relief surround the south and east gates. The design for the east gate was suggested and the subjects chosen by the celebrated Leonardo Bruni Aretino. The sums paid to Ghiberti and his assistants for the two gates amounted to 30,798 florins. Date, 1400-24. Groups also of bronze adorn the frontispieces of the three portals. Over the south door is the Decollation of St. John, by Vincenzo Danti; over the east door is the Baptism in the Jordan, by Andrea da Sansovino; and over the north door St. John preaching to a Sadducee and a Pharisee, by Francesco Rustici, but executed from a design of Leonardo da Vinci. Date, 16th century. On the sarcophagus of the tomb of Baldassare Cossa (John XXIII.) lies a statue in bronze of the Pontiff. Date, 15th century. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of the Annunziata. Capella della Vergine del Soccorso.* The tomb of Giovanni di Bologna, with a crucifix and bas-reliefs in bronze, all by himself. Date, 16th century. *Chapel of the Ferroni family.*—Family tombs covered with bronze figures and reliefs. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of Santa Croce.* In a niche over the principal door stands a bronze statue of St. Louis, Bishop of Toulouse, by Donatello. Date, 15th century. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of San Lorenzo.* Two oblong pulpits in the nave, executed after the designs of Donatello, by his pupil Bertoldo. The subjects of the bronze bas-reliefs on them represent the Passion and Resurrection of our Lord. Date, 15th century. *The Sagrestia Vecchia.*—Round the sarcophagus of the monument of Piero and Giovanni de' Medici are bronze festoons of foliage. A cabling in bronze over the monument is also a noble specimen of the perfection of metal work in the 15th century. These decorations are by Andrea del Verrocchio. *Chapel of the Medici.*—Statue of Ferdinand I. modelled by Giovanni di Bologna, and cast by Pietro Tacca; also a statue of Cosimo II. by Pietro Tacca alone. Date 1610-1620. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of San Marco. Salviati Chapel, dedicated to Sant'Antonino.* Three angels and some bas-reliefs in bronze, by Portigiani. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of Santa Maria Novella. Floor of the nave.* Bronze tomb of Frà Leonardo di Stagio Dati, by Ghiberti. 15th century. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of Santo Spirito. The Choir.* Balustrades of bronze and marble, the work of Giovanni Battista Michelozzi. Date, 1599-1608. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of Santo Stefano.* Bronze front of the principal altar by Pietro Tacca, &c. &c. Date, 16th century. M. Central Italy, 5th ed.

FLORENCE (Italy). *Uffizi Gallery. Cabinet of Modern Bronzes.* Bronze statue of Mercury, by Giovanni di Bologna. Date, 16th century. Bust of Cosimo I. by Benvenuto Cellini, considered by the artist himself as one of his finest works. A small model of his Perseus in bronze,

Date, 16th century. An urn which contained the relics of the martyrs Probus, Hyacinthus, and Nemesius, formerly in the Church of the Angeli, by Ghiberti. The trial-piece executed when he was twenty years old, representing the sacrifice of Abraham, which obtained for him the order for the gates of the Baptistery. Date, 1398. Brunelleschi: his trial-piece when competing for the same work, and which he did not obtain. Date, 14th century. A statue, apparently allegorical, of a winged child, by Donatello; also a statue of David as the conqueror of Goliath. This fine statue is historical. Date, 15th century. Another statue of David by Andrea de Verrocchio. Date, 15th century. M. Central Italy, 5th ed.

FLORENCE (Italy). *Palazzo Buonarroti*. A copy in bronze of Michel Angelo's marble Madonna, attributed to Giovanni di Bologna. Date, 16th century. M. Central Italy, 5th ed.

FLORENCE (Italy). *Palazzo Pitti*. *The Stufa*. Two bronze statues of Cain and Abel, by Dupré. M. Central Italy, 5th ed.

FLORENCE (Italy). *Palazzo Strozzi*. Gothic cressets, "Lumiere maravigliose," as Vasari calls them, projecting from the angles on the outside, by Nicolo Grasso, an excellent worker in metal. Date, about 1489. M. Central Italy, 5th ed.

FLORENCE (Italy). *Palazzo Vecchio*. *Piazza adjoining*. A bronze equestrian statue of Cosimo I., one of the finest works of Giovanni di Bologna. Date, 16th century. *The Loggia de' Lanzi*. Bronze group of Judith slaying Holofernes, by Donatello. Date, 15th century. *The Loggia of the Mercato Nuovo*.—A bronze copy of the famous Boar in the Uffizi Gallery, cast by Pietro Tacca, forming a fountain. Date, about 1600? M. Central Italy, 5th ed.

FLORENCE (Italy). *Piazza dell' Annunziata*. A statue of Ferdinand I. cast from cannon taken by the knights of St. Stephen from the Turks by Susini. The two fountains were cast under the direction of Tacca, and have whimsical figures something like that at Pisa. Date, 1608. M. Central Italy, 5th ed.

FONTAINEBLEAU (France). *Chateau Royal*. *Boudoir de la Reine*. Metal window bolts said to have been wrought by Louis XVI. Date, 18th century. M. France, 8th ed.

FONTAINEBLEAU (France). *Chapelle de la Ste. Trinité*. Bronze statues of Charlemagne and St. Louis by Germain Pilon. Date, 15th century. M. Paris, 1st ed.

FRANKFURT-ON-THE-MAIN (Germany). *The Allée*. A monumental statue of Goethe by Schwanthaler of Munich; of bronze, pedestal and figure. The subjects of the bas-reliefs are taken from Goethe's works. M. North Germany, 14th ed.

FRANKFURT-ON-THE-ODER (Germany). *Oberkirche or Ch. of St. Mary*. A bronze 7-branched candlestick, 12 feet high, with bas-reliefs. Date, 14th century. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

FREIBERG (Germany). *The Domkirche, the Lady Chapel in*. Bronze gilt statues by P. Boselli. M. North Germany, 14th ed.

FREISING (Germany). *Museum*. Roman censer, Roman altar-candlesticks. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

FRONDENBERG (Germany). *Church*. Brass candlestick, with figures in relief and engraved representations. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

FULDA (Germany). *Abbey Church*. A large wheel of bells of bronze in the form of a star. Date, 15th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

FÜRSTENFELD, near MUNICH (Germany). *Church*. Roman scone. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

GADEBUSCH (Germany). *Church*. Circular west window with bronze tracery, called Radegust's crown. M. North Germany, 14th ed.

GENOA (Italy). *Cathedral*. The high altar has a statue in bronze of the Madonna and Child, by G. P. Bianchi. Date, 17th century. M. North Italy, 9th ed.

GENOA (Italy). *Palazzo della Università*. *Hall of Medicine*. Bronze statues by Giovanni di Bologna, and six of the cardinal virtues by the same sculptor. *A room above*. A number of his bas-reliefs in bronze. *Church belonging to the University*. A bas-relief in bronze. *The Sacristy*. Another bas-relief, the Descent from the Cross, both by Giovanni di Bologna. Date, 16th century. M. North Italy, 9th ed.

GERONA (Spain). *Church of San Felix*. A metal screen, with prickets for candles along it, each of which has a sort of frame apparently for holding glass. Street's *Gothic Architecture in Spain*.

GHEENT (Belgium). *Cathedral of St. Bavon*. Gates of the chapels of brass. In front of the high altar are four tall copper candlesticks, remarkable as having belonged to King Charles I. They still bear the arms of England. *The 20th Chapel*.—Brazen font at which Charles V. was baptized. M. North Germany, 14th ed.

GIRGENTI (Italy). *Il Duomo*. *The Chapel of S. Gerlando*, first bishop of Girgenti. Brass door. M. Sicily, 1st ed.

GNESEN (Germany). *Cathedral*. 1. Bronze effigies in low relief. Date, 1500? 2. Bronze valves of the south doorway, containing in eighteen panels subjects from the history of the Saint Adalbert. Date, 12th century. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

GOSLAR (Germany). *The Neuwerks Kirche*. Brass font and candelabra. M. North Germany, 14th ed.

GOSLAR (Germany). *The Museum*. The altar of Krodo, a monument of metal, believed at one time to be an altar of the early Saxons, but more probably a shrine or reliquary of early Italian workmanship. The sides and bottom of bronze gilt seem alone to be original; the filigrees and marble top are of Charlemagne's time, as perhaps are the bronze frame and kneeling figures. Date, 11th century. M. North Germany, 14th ed.

GRATZ (Germany). *The Franzensplatz*. Bronze statue of the Emperor Francis II. by Marchesi of Milan. M. South Germany, 9th ed.

GUADALUPE (Spain). *Convent*. Bronze font given to the convent by Pedro Tenorio, archbishop of Toledo. Date, 14th century? M. Spain, 3rd ed.

GUASTALLA (Italy). *Piazza*. Bronze statue of Ferrante Gonzaga I. by Leone Leoni. M. North Italy, 9th ed.

HAARLEM (Holland). *Ch. of St. Bavon*. Rood-screen of brass and wood, ornamented with grotesque figures (opossums with pouches buckled on their backs) and foliage. M. North Germany, 14th ed.

THE HAGUE (Holland). *The Plein, near the Museum*. Bronze statue of William I., Prince of Orange, by M. Royer.

His faithful dog bears him company. M. North Germany, 14th ed.

HAL (Germany). *Ch. of St. Mary. The Baptistry.* Brass font, covered by a spire studded with statuettes and groups in high relief of the Baptism of Christ, St. Martin, &c., cast at Tournay by an artist named Lefebvre. Date, 1467. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

HALBERSTADT (Germany). *Cathedral.* Three-branched late Gothic candlestick. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

HALBERSTADT (Germany). *The Dom. Chapter House.* Bronze font. M. North Germany, 14th ed.

HALBERSTADT (Germany). *Ch. of Our Lady.* Three-branched late Gothic candlestick. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

HALBERSTADT (Germany). *Ch. of Unsere Liebe Frau.* Bronze monuments. M. North Germany, 14th ed.

HALLE (Germany). A colossal bronze statue of Handel the composer, erected from Heidel's designs by his admirers in England and Germany. Date, 1859. M. North Germany, 14th ed.

HALLE (Germany). *The Marktkirche.* Bronze font. Date, 1430. M. North Germany, 14th ed.

HALLE (Germany.) *The Orphan House.* Bronze statue of the founder, Professor Franke, by Rauch, raised to his memory by public subscription. M. North Germany, 14th ed.

HANOVER (Germany). *The Egidien Kirche.* Bronze font, supported on five lions, and adorned with 10 figures of saints. Date, 1450. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

HANOVER (Germany). *Kreuzkirche.* Font supported by three figures of men, and decorated with figures of saints. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

HEREFORD (England). *Cathedral. Nave.* Modern gas standards, the work of Messrs. Skidmore. *Choir.*—Eagle lectern, designed by Cottingham, and executed by Potter. Date, about 1850. M. English Cathedrals, 1st ed.

HERFORD (Germany). *Johanniskirche.* Manilia or ewer, in the form of a siren. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

HILDESHEIM (Germany). *The Cathedral.* Bronze gates, 16 ft. high, made for Bishop Bernward; the subject of the bas-reliefs is the First and Second Adam. Date, 1015. Bronze font with bas-reliefs, 6 ft. high, including the cover, supported by four figures representing the rivers of Paradise. Date, 12th century. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

HILDESHEIM (Germany). *Cathedral.* Large chandelier before the choir, about 20 ft. in diameter and holding 72 candles, with 12 large and 12 small towers, in which stand statues of the Apostles and Prophets. A smaller chandelier of the same period, holding 36 lights. Date, 1044-54. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

HILDESHEIM (Germany). *Cathedral. The Treasury.* Two candelabra of bronze, ornamented with bas-reliefs. M. North Germany, 14th ed.

HILDESHEIM (Germany). *The Dom Platz.* Bishop Bernward's brazen pillar, 14 ft. high, bearing in bas relief, 28 representations of the events of our Lord's Life and

Passion, winding round it like a scroll, from the base upwards, after the manner of Trajan's column. Date, 1022. M. North Germany, 14th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

HOOGHSTRAETEN (Germany). *Ch. of St. Anthony and Elizabeth*. Brass font. M. North Germany, 14th ed.

INNSBRUCK (Germany). *Franciscan or Hof Kirche*. Bronze effigy of the Emperor Maximilian I., by Ludovico del Duca, in a kneeling posture, with his face to the altar; on each side of the aisle stands a row of tall bronze figures, 28 in number, representing some of the worthies of Europe, but principally the most distinguished personages, male and female, of the House of Austria. The principal artists employed were Gregory Löffler and the brothers Godl. The statues are, 1. Clovis King of France; 2. Philip I. of Spain, son of Maximilian; 3. Rudolph of Hapsburg, founder of the Austrian dynasty; 4. Albert the Wise, Duke of Austria, the Emperor's great-grandfather; 5. Theodoric, King of the Ostrogoths; 6. Ernest the Iron-hearted, Archduke of Austria, the Emperor's grandfather; 7. Theobert, Duke of Burgundy; 8. Arthur, King of England; 9. Sigismund, Count of Tyrol; 10. Bianca Maria Sforza, second wife of Maximilian; 11. Margaret, his daughter; 12. Cymburgis, wife of No. 6; 13. Charles the Bold, Duke of Burgundy; 14. his father, Philip the Good; 15. Joanna, wife of Philip I., mother of Charles V.; 16. Ferdinand the Catholic, King of Aragon, her father; 17. Kunigunde, sister of Maximilian; 18. Eleonora of Portugal, mother of Maximilian; 19. Mary of Burgundy, his first wife; 20. Elizabeth, wife of the Emperor Albert II.; 21. Godfrey of Bouillon; 22. Albert I., Duke of Austria; 23. Frederick with the Empty Purse, who gilt the golden roof; 24. Leopold the Pious, who fell at Sempach; 25. Rudolph IV., Count of Hapsburg; 26. St. Leopold; 27. The Emperor Frederick III., Maximilian's father; 28. The Emperor Albert II. Date, between 1510 and 1561. *The Silver Chapel*.—Against the wall are 23 small bronze statues of saints, all of royal or noble lineage, chiefly allied to the Hapsburg family. These statues properly belong to the tomb of Maximilian; they were executed by Elias and Hans Löffler. Date, 16th century. M. South Germany, 9th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

INNSBRUCK (Germany). *The Rennplatz (Tiltyard)*. A small equestrian bronze statue of the Archduke Leopold V. M. South Germany, 9th ed.

JENA (Germany). *University*. Bronze statue of the Elector John Frederick of Saxony, by Drake. M. North Germany, 14th ed.

KEMPEN (Germany). *Church*. Gothic brass chandelier, with a figure of the Madonna in the centre, and angels holding the candles. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

KLOSTERNEUBURG (Germany). *Convent Church*. Seven-armed brass candlestick, of which the foot has been lost. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

KOLBERG (Germany). *Marienkirche*. Bronze seven-branched candelabrum, the work of Johannes Apengheter. Date, 1727. M. North Germany, 14th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

KÖNIGSBERG (Germany). *The Parade Platz*. Bronze gilt equestrian statue of King Frederick William III., by Kiss. The bas-reliefs relate to events in the life of the King. Date, 1851. M. North Germany, 14th ed.

LÉAU, between TIRLEMONT and ST. TROND (Germany). *Ch. of St. Léonard*. Brass Paschal candlestick, 15 ft. high, ornamented with figures of saints. M. North Germany, 14th ed.

LEGHORN (Italy). *The Port*. At the corners of the pedestal of the statue of Ferdinand I. are four Turkish slaves, in bronze, by Pietro Tacca, modelled from a father and three sons, taken by the galleys of the Order of St. Stephen at the battle of Lepanto. Date, 1600? M. Central Italy, 5th ed.

LE PUY (France). *Castle*. Bronze statue of the Virgin of Le Puy, 50 ft. high, formed of 213 cannon taken at Sebastopol, given by the Emperor. Date, 1860. M. France, 8th ed.

LICHFIELD (England). *Cathedral. Choir*. Screen of metal work, by Skidmore of Coventry, from designs by Mr. G. G. Scott. Wrought gates opening to the north and south choir aisles, from the same hands. Eagle lectern, the work of Hardman of Birmingham. Choristers or substalls with fronts of open metal work, formed by twisted leafage, coloured blue and bronze, with red berries and white flowers. M. English Cathedrals, 1st ed.

LIÈGE (Belgium). *St. Bartholomew's Church*. Brass font, cast at Dinant, the work of Lambert Patras. Date, 1112. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

LIÈGE (Belgium). *Place Grétry*. Bronze statue of Grétry, 13 ft. high, by Geefs. M. North Germany, 14th ed.

LILLE (Germany). *Cathedral?* Roman censer, ornamented with birds and a group of figures at the top. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

LINCOLN (England). *Cathedral. Choir*. Brass eagle, dated 1667. *The angel choir*.—Brass altar-rail. Date, 1800? M. English Cathedrals, 1st ed.

LISBON (Portugal). *Palace of the Necessidades. Chambre de travail de S.M.* Italian repoussé work brazen coffer. MS. by J. C. Robinson of Works of Art in Portugal, '66.

LISBON (Portugal). *Praça do Commercio*. Bronze equestrian statue of Don José I., erected by the inhabitants to the King and the Marquis de Pombal, for their energy in rebuilding the city after the great earthquake. This monument was executed from the designs of Joaquim Machado de Castro, by Portuguese workmen, and cast in one piece at the military arsenal, under the superintendence of Lieut.-General Bartolomeo da Costa. Date, 1775. M. Portugal, 2nd ed.

LONDON (England). *Cathedral of St. Paul's. Choir*. Brass lectern, an eagle. Walcott's, *Cathedrals of the United Kingdom*, 1st ed.

LONDON (England). *Westminster Abbey. Henry VII's Chapel*. Brass gates with badges in perforated panels; at the junctions where the rails and stiles meet are large flat roses. Date, 1503-9. Gilt brass grille surrounding the tomb

of Henry VII. ; at the angles of the porch, and at each corner of the grille are two rows of niches, once containing figures, of which only six remain out of 32. On the south side are St. Edward, St. Bartholomew, and St. John ; on the west St. George, and on the north a figure called St. Basil. Date, 1503-9. *Confessor's Chapel*.—Effigy on tomb of Henry III. in bronze, by Torel. Date, 1291. Tomb of Queen Eleanor with bronze effigy, by Torel. Date, 1291 ? Tomb of Edward III. with gilt-bronze effigy, statuettes and coats of arms, the latter emblazoned by means of enamel. Date, 1377. Effigies of Richard II. and Anne of Bohemia, in gilt metal, by Godfrey Prest and Nicholas Broker. Date, 14th century. *Henry VII.'s Chapel*.—Tomb with effigy and canopy in gilt bronze of Margaret, Countess of Richmond, executed by Torrigiano. Date, about 1509. Tomb of Henry VII. and Elizabeth of York, with gilt-bronze effigies and enrichments, by Torrigiano. The sides of the tomb are occupied by wreaths of bronze foliage, separated by pilasters of the same material. Date, 1512. Scott's Westminster Abbey, 2nd ed.

LONDON (England). *British Museum*. Roman altar-candlestick with winged monsters round the base. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

LORETO (Italy). *Chiesa della Santa Casa*. Over the grand door is the full-length bronze statue of the Virgin and Child, by Girolamo Lombardo. The principal ornaments of the exterior are the three bronze doors, inferior only to those of the Baptistery at Florence and of the Duomo at Pisa. The central one was cast by the four sons of Girolamo Lombardo, in the 16th century. It is divided into compartments containing bas-reliefs illustrating events in the history of the Old Testament, from the creation of the world to the flight of Cain, with symbolical representations of the progress and triumphs of the church. The left-hand door was cast by Tiburzio Verzelli, of Camerino, a pupil of the elder Lombardo. It represents, amidst arabesques and figures of prophets and sibyls, various subjects from the Old and New Testaments, so arranged as to make every symbol of the old law a figure of the new. The door on the right is the work of Calcagni, assisted by Jacometti and Sebastiani, natives of Recanati. It represents, in the same manner as the preceding, different events of both Testaments. *The bell-tower*.—Bell said to weigh 22,000 lbs., cast by Bernardino da Rimini, at the expense of Leo X. Date, 1516. The Baptistery of bronze, cast by Tiburzio Verzelli and Giobattista Vitali, covered with bas-reliefs relating to the Sacrament of baptism, and surmounted by the figure of St. John baptising the Saviour. The four female figures at the angles of the vase are the symbols of Faith, Hope, Charity, and Perseverance. Date, about 16th century. *The 1st Chapel in the opposite nave*.—Bas-relief of the Deposition, in bronze, called also the Pietà, by Calcagni, and four bronze female portraits of members of the families of Massillia and Rogati, to whom the chapel belongs, by the same artist. *The Sagrestia della Cura*.—Bronze kneeling figure of Cardinal Caetani, the work of Calcagni, assisted by Jacometti. M. Central Italy, 5th ed.

LORETO (Italy). *Piazza*. Bronze statue of Sixtus V., seated, in the act of giving his benediction, the work of Calcagni of Recanati. M. Central Italy, 5th ed.

LORETO (Italy). *Piazza de' Galli*. Bronze fountain from which it derives its name, being ornamented with a dragon and four cocks, by Jacometti. Date, 16th century. M. Central Italy, 5th ed.

LORETO (Italy). *Piazza della Madonna*. Bronze fountain ornamented with armorial bearings, eagles, dragons, and tritons, the work of the pupils of Calcagni. Date, 16th century? M. Central Italy, 5th ed.

LOUVAIN (Belgium). *Cathedral of St. Peter*. Bronze font with a Gothic crane of iron attached to the wall near it for the purpose of supporting the cover, now removed. M. North Germany, 14th ed.

LÜBECK (Germany). *The Dom or Cathedral*. Brass font by Laurens Groven. Date, 1455. Also a bronze effigy of Bishop Bockholt in a reclining position, M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

LÜBECK (Germany). *Cathedral*. Copper, painted chandelier, with angels on consoles, as candle-holders. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

LÜBECK (Germany). *Marienkirche*. Brass screen round the choir. Brass font. Date, 1335 (7?). Sacrament house, a crocketed pinnacle of bronze about 40 feet high, the work of Nicolaus Rughesee and Nicolaus Gruden. Date, 1472 (9?). M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

LÜBECK (Germany). *Marienkirche*. Gothic bronze grating, enclosing the whole extent of the choir, forming the rood-loft. Date, 1518. Brass grating surrounding the font. Date, beginning of the 16th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

LÜBECK (Germany). *The Rathhaus*. Bronze figures on the door. Date, 1352. M. North Germany, 14th ed.

LÜBECK (Germany). *Jacobikirche*. Gothic font of architectural form. Renaissance bronze grating surrounding the font. Date, 1466. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

LÜBECK (Germany). *Egidienkirche*. Brass chandelier. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

MADRID (Spain). *Ch. of Santa Maria de la Almudena*. *Chapel of the Bosmedianos*. A plated retablo. M. Spain, Part II., 3rd ed.

MADRID (Spain). *Opposite the Cortes*. Monument to Cervantes, with his statue modelled by Antonio Sola of Barcelona, and cast in bronze by a Prussian named Hofgarten. The reliefs on the pedestal of Don Quixote's adventures were designed by José Piquer. M. Spain, Part II., 3rd ed.

MADRID (Spain). *Plaza Mayor*. Equestrian statue in bronze of Philip III., cast by Juan de Bologna from a drawing made by Pantoja. Left unfinished by Juan de Bologna, it was completed by Pedro Tacca. Date, 1616. M. Spain, Part II., 3rd ed.

MADRID (Spain). *Royal Academy*. Bronzes of Charles V. and Philip II., by Leon Leoni; those of Condé Duque and John of Austria by Pedro Tacca. Date, 16th and 17th centuries. M. Spain, Part II., 3rd ed.

MADRID (Spain). *Garden of the Royal Palace*. Bronze equestrian statue of Philip IV. Montañes carved the model in wood, while the bronze was cast at Florence by Pedro Tacca. Date, 1640. M. Spain, Part II., 3rd ed.

MAESTRICHT (Belgium). *Ch. of St. Servais*. Shrine of St. Servais, in copper gilt. Date, 13th century. M. North Germany, 14th ed.

MAGDEBURG (Germany). *Cathedral. Chapel at the west end*. Monument of Archbishop Ernest, executed in bronze by Peter Vischer of Nuremberg, with figures of the 12 Apostles around it. Date, 1495. A branched bronze candelabrum and two chandeliers. Date, 1499. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

MAGDEBURG (Germany). *Cathedral*. Bronze figure of Archbishop Adalbert. Date, 981? Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

MAINZ (Mayence) (Germany). *The Dom or Cathedral*. Lead font, formerly gilt, behind the eastern altar. Date, 1328. Brazen doors opening into the market place. Date, 10th century. M. North Germany, 14th ed.

MAINZ (Germany). *Opposite the Theatre*. Bronze statue of Gutenberg, modelled by Thorwaldsen, and cast at Paris, erected here by subscriptions from all parts of Europe. Date, 1837. M. North Germany, 14th ed.

MANTUA (Italy). *Basilica di Sant' Andrea*. Bronze bust of Mantegna, by Sperandio, erected 10 years after Mantegna's death. Date, 1516. M. North Italy, 9th ed.

MEISSEN (Germany). *The Dom or Cathedral. The Fürstengruft*. Bronze sarcophagus, with an effigy in bas-relief of its builder, Frederick the Warlike. Date, 1423? M. North Germany, 14th ed.

MERSEBURG (Germany). *Cathedral*. Monument of the Emperor Rudolph of Swabia—a bronze plate in low relief, representing him in imperial attire. Date, 1080? *North transept*. Altar-tomb of Bishop Tilo von Throthe bearing a brass effigy, and on the wall above, one kneeling in prayer. Date, 1514. On the wall of the nave is a bronze of Bishop Lindenau by Peter Vischer. Date, 15th century. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

MESSINA (Italy). *Cathedral*. In the centre of the screen behind the high altar is a small brass bas-relief of the Virgin delivering her letter to the Messinesi, the work of Giacomo Serpotta of Palermo. Date, 1655-1732. Over this, held up by angels of bronze gilt, is the miraculous picture of the Virgin of the Letter, and above all is a half-length of the Deity, surrounded by cherubs, all of bronze gilt, and from the chisel of Serpotta. Date, 1655-1732. At the foot of the altar stand six tall brass candlesticks. Date, 14th century. Also a lectern of the same metal, with four branches, each bearing the symbol of an Evangelist. It rests on four lions, and is crowned by an eagle on a globe. Behind the altar are two brass lecterns, surmounted by eagles. The back of the screen of the altar is rich with inlaid work and bronze gilt. M. Sicily, 1st ed.

MESSINA (Italy). *Cathedral. Chapel of the Sacrament*. Bronze gilt custodia, with reliefs of the Last Supper, and of Christ with the two disciples at Emmaus, from the chisel of Jacopo del Duca. Date, 16th century? *The Cap-*

pella di San Placido.—Bronze gilt cherubs, executed by Innocenzio Mangani of Florence. M. Sicily, 1st ed.

MESSINA (Italy). *Ch. of San Francesco d' Assisi*. A pair of tall brass candlesticks like those in the cathedral, and a lectern of brass, surmounted by a pelican, made at Antwerp. Date, 1545. *Behind the chapel in the left apse*. Sepulchral monument of bronze gilt, erected by D. Giovanni Lancia to his child-wife, who died at the age of 15. The sarcophagus, which rests on two lions, is adorned with reliefs of cherubs and foliage in the Renaissance style. Mourning genii, with inverted torches, support and surmount the monument. Date, 1618. M. Sicily, 1st ed.

MESSINA (Italy). *Piazza Annunziata*. Bronze statue of Don John of Austria, modelled by Andrew Calamech at the expense of the city, to commemorate the great naval victory over the Turks, achieved by that prince at Lepanto. On three sides of the pedestals are reliefs in bronze. The hero is represented bare-headed, in his general's costume, with the gorget and trunk hose of the period; his armour being highly decorated with reliefs. This is the only bronze statue now left in Messina, the rest having been melted down in the revolution of 1848. Date, 1572. M. Sicily, 1st ed.

MILAN (Italy). *The Duomo*.—Two pulpits in the nave, partly of bronze, begun by direction of San Carlo, and completed by his nephew, Cardinal Federigo Borromeo. They are covered with bas-reliefs by Andrea Pellizzone, and rest on colossal caryatides, representing the symbols of the four Evangelists, and the four doctors of the Church, SS. Gregory, Jerome, Ambrose, and Augustine, modelled by Brambilla, and cast by Busca, bending and spreading forwards to support the superstructure. Date, about 1520–40. *The south transept*.—Monument of Giovanni Giacomo de' Medici, Marquis of Marignano, the uncle of San Carlo, and of his son Gabriel, executed in bronze by Leon Leoni, and said by Vasari to have been designed by Michael Angelo. Date, 1555? *Chapel of the Holy Sacrament*.—Bronze candelabrum, the gift of Giovanni Battista Trivulzio, archpriest of the cathedral. Date, 1562. Circular ambones or pulpits placed at the entrance of the choir, decorated by gilt bas-reliefs. On the high altar is a tabernacle of gilt bronze, adorned with figures of our Saviour and the Twelve Apostles, the work of the Solari, the gift of Pius IV. Date, 1560? A Gothic candelabrum hangs from the roof of the choir. M. North Italy, 9th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

MILAN (Italy). *Basilica of Sant' Ambrogio*. Doors (of bronze?), scarcely visible through a close grating, ornamented with foliage and Scripture histories. They were restored, when the two bronze masks were added. Date, probably 9th century; restored, 1750. *The nave*.—Upon a granite pillar is a serpent of bronze, the subject of strange traditions. It is said to be the brazen serpent of the desert, and as such was given to the Archbishop Arnulphus in 1001 by the Emperor of Constantinople. It is probably an Alexandrian talisman of the 3rd or 4th century. Bronze eagle for supporting the book attached to the pulpit, with the figure of the Saviour beneath, of the workmanship of the lower empire. M. North Italy, 9th ed.

MILAN (Italy). *Ch. of Sta. Maria presso San Celso*. Capitals of the columns, pilasters in the court in front of

the church, also the capitals of the columns in the interior, are all of bronze. M. North Italy, 9th ed.

MILAN (Italy). *The Brera Gallery. The Great Court.* Bronze statue of the First Napoleon by Canova, intended for the Arco della Pace. Date, 1807? M. North Italy, 9th ed.

MILAN (Italy). *Arco della Pace, on the site of the Castello.* On the top of the arch is a bronze figure of Peace in a car drawn by six horses. Four figures of Fame, one at each angle, announce her arrival. These latter are by Giovanni Putti, a Bolognese. The central group is by Sangiorgio. Date, about 1816? M. North Italy, 9th ed.

MÖLLEN, near RATZEBURG (Italy). *Church.* Candlestick in bronze (?) ornamented with bas-reliefs. Date, 1436. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

MONREALE, near PALERMO (Italy). *Il Duomo.* Bronze doors of the north portico are contemporary with the church, and the work of Barisano di Trani. The style of art is Byzantine, both in the figures and ornamentation. The doors are divided into 28 square compartments in seven tiers, four squares in each, separated and surrounded by relieved arabesques. In the upper tier the Saviour is represented in the two central compartments in the usual Byzantine manner, with open book on his lap and right hand raised in benediction; the outer squares contain figures of John the Baptist and Elijah. In the next row are the Deposition, the Resurrection, the Virgin and Child, and St. Nicholas. In the third row are the Apostles SS. John, Matthew, Peter, Paul; in the fourth, SS. Bartholomew, Andrew, Philip, and James; in the fifth, St. George and St. Eustace, both on horseback, in the outer squares, and lions' heads in the inner; in the sixth, SS. Thomas, James, Simon, and Thaddeus. The bottom row contains the figures of a genius and archer in the inner squares, the outer being filled with the arms of the Cardinal Archbishop Giovanni di Roano. All these saints have their names inscribed in intaglio; and the compartment of St. Nicholas, in the second row, also contains the name of the artist, "Barisanus Tran. me fecit." Date, 12th century. M. Sicily, 1st ed.

PALERMO, MONREALE near (Italy). *Il Duomo.* The west portico encloses a magnificent door of bronze richly ornamented with arabesques and with Scripture subjects in relief in 42 compartments. An inscription at the bottom records the name of the artist and the date of his work, "Anno Dei MCLXXXVI, Indictione III. Bonannus Civis Pisanus me fecit." The broad band of arabesques up the centre of the door is not by him, but by some Sicilian artist, as it displays a mixture of Greek and Saracenic designs. The figures in relief are of Byzantine character. The series commences at the bottom on the left hand above the lions and griffons. The creation of man, the birth of Eve, Adam and Eve in Paradise, and the Fall; in the 3rd row the curse, Eve serving Adam, the Birth of Cain and Abel, and the First Sacrifice; In the 4th, the Death of Abel, Noah's Ark, Noah drinking Wine, Abraham entertaining the Angels; In the 5th, the Sacrifice of Isaac, the three Patriarchs, Moses and Aaron, and Balaam's Ass; in the 6th, Prophets in pairs; in the 7th, the Annunciation, the Visitation, the Nativity, and the three Kings of the East; in the 8th, the Slaughter of the Innocents, the Flight into Egypt, the Purification, the Baptism of Christ; in the 9th, the Tempta-

tion of Christ, the Raising of Lazarus, Christ entering Jerusalem, and the Transfiguration; in the 10th, the Last Supper, the Betrayal, the Crucifixion, and the "Prince of this World is judged;" in the 11th, the Sepulchre, Christ and Mary in the Garden; the Disciples at Emmaus, the Ascension. Date, 1186. In the head of the door are two larger compartments, with the Virgin in heaven, and the Saviour on his throne in glory. At the eastern end of the church is a small bronze figure of St. John of the 16th century. M. Sicily, 1st ed.; Article on early Italian Art, Edinburgh Review, July 1865.

MONTBÉLIARD (France). *In front of Cuvier's house.* Bronze statue of George Cuvier by David d'Angers, raised to his memory by his countrymen. Date, 18th century. M. France, 8th ed.

MONTE CASINO, Monastery of (Italy). *Church.* Centre door of bronze, and contains in inlaid silver letters, a catalogue of all the tenures, fiefs, and other possessions of the abbey in 1066, when the door was manufactured at Constantinople, by order of the Abbot Desiderius. Date, 1066. M. South Italy, 4th ed.

MUNICH (Germany). *The Frauenkirche, or Cathedral.* Monument of the Emperor Lewis, the Bavarian, raised to his memory by the Elector Maximilian I., supported on each side by the figures of two Bavarian Dukes, Albert and William V., and at the angles by kneeling knights, all in bronze, and as large as life. It was designed by the painter Peter de Witte (Candido), a pupil of Vasari. Date, 1622. M. South Germany, 9th ed.

MUNICH (Germany). *National Museum.* Roman altar candlesticks. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

MUNICH (Germany). *The Bavarian Hall of Fame.* Bronze colossal statue of Bavaria, $6\frac{1}{2}$ feet high, standing on a pedestal of the height of $28\frac{1}{2}$ feet, representing the Protectress of Bavaria accompanied by a lion; in her right hand is a sword for protection, her left hand raised holds a chaplet to crown merit. It was modelled by Schwanthaler, and cast by Fr. Miller, at the Royal Foundry. M. South Germany, 9th ed.

MUNICH (Germany). *Hall of the Marshals.* Bronze statues of Count Tilly, the celebrated commander of the Imperial armies in the Thirty Years' war; and of Field-Marshal Prince Wrede, the Bavarian General in the wars of Napoleon. Both were modelled by Schwanthaler, and cast by F. Miller. Date, 19th century. M. South Germany, 9th ed.

MUNICH (Germany). *The New Palace. Throne room.* Twelve colossal statues in gilt bronze of princes of the House of Wittelsbach, designed by Schwanthaler, and cast by Stiglmayer. Date, 18th century. M. South Germany, 9th ed.

MUNICH (Germany). *The Max-Josephsplatz.* Bronze statue of King Maximilian Joseph, modelled by Rauch of Berlin. Date, 19th century. M. South Germany, 9th ed.

MUNICH (Germany). *The Promenaden Platz.* Bronze equestrian statue of the Elector Maximilian, by Thorwaldsen. M. South Germany, 9th ed.

MUNICH (Germany). *The Triumphal Arch (Das Siegesthor) in the Ludwigstrasse.* On the top is a figure of Victory in a triumphal car drawn by four lions, modelled

by Wagner and cast in bronze by F. Miller. Date, about 1830? M. South Germany, 9th ed.

MÜNSTER (Germany). *Cathedral*. Brass font. M. North Germany, 14th ed.

MÜNSTER (Germany). *Cathedral*. Large Gothic brass candlestick with much pierced and filagree work and cast statuettes. Late Gothic brass candlestick. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

MÜNSTER (Germany). *Mauritiuskirche*. Chalice found in the tomb of Bishop Frederic von Münster. At the foot is engraved a cross. Date, 1084? Early Gothic censer of a Roman character. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

MÜNSTER (Germany). *Episcopal Museum*. Several large altar candlesticks of Roman work. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

NAPLES (Italy). *Castel Nuovo. Piazza*. Bronze gates executed by the monk Guglielmo of Naples, representing in various compartments the victories of Ferdinand I. over the Duke of Anjou and the rebellious barons. Date, 15th century. M. South Italy, 4th ed.

NAPLES (Italy). *Ch. of San Domenico Maggiore. Chapel of Santa Maria della Neve*. Bronze bust of the poet Marini, by the Milanese sculptor Bartolomeo Visconti. M. South Italy, 4th ed.

NAPLES (Italy). *Ch. of Gesù Nuovo*. High altar decorated with three large bronze bas-reliefs; that of the Last Supper in the centre, and busts of six saints of the order of the Jesuits in front. M. South Italy, 4th ed.

NAPLES (Italy). *Ch. of San Paolo Maggiore. Cloister*. Bronze statue of San Gaetanino of the Theatine order. M. South Italy, 4th ed.

NAPLES (Italy). *Largo del Gesù*. Obelisk in the centre supporting a statue of the Virgin in copper gilt. Date, 1747. M. South Italy, 4th ed.

NAPLES (Italy). *Largo di Monte Oliveto*. Fountain designed by Cufaro, and ornamented with a bronze statue of Charles V. Date, 1668. M. South Italy, 4th ed.

NAPLES (Italy). *Largo di Palazzo Reale*. Two colossal equestrian bronze statues of Charles III. and of Ferdinand I. of Bourbon. The two horses and the statue of Charles are by Canova; the statue of Ferdinand is by Calì. *Small square of the Palazzo Reale*. Two statues of horses in bronze, cast at St. Petersburg, and presented by the late Emperor of Russia to Ferdinand II.; each is held by a male figure. Date, 1800. M. South Italy, 4th ed.

NAPLES (Italy). *Piazza di San Domenico*. Obelisk of S. Domenico supporting a bronze statue of the saint. It was designed by Fansaga and finished by Vaccaro. Date, 1737. M. South Italy, 4th ed.

NAPLES (Italy). *Piazza di San Gennaro*. Column supporting a bronze statue of San Gennaro, by Finelli. Date, 1660. M. South Italy, 4th ed.

NAPLES (Italy). *The Museum. The Cinquecento Collection. 2nd room*. Sacramental tabernacle in bronze, designed, it is said, by Michael Angelo and cast by Jacopo Siciliaco. Also a bronze bust of Dante, said to have been made from a cast taken after death. Bronze bust of Ferdinand of Aragon. Bronze chest, known as the Cassetta Farnese, in the form of a temple, adorned with reliefs and with six oval intaglios on rock crystal, representing the combats of the Amazons between the Centaurs

and the Laptihæ, Meleager and Atalanta, a procession of the Indian Bacchus, a race in the circus, and a naval action between Xerxes and the Greeks. They were executed by Joanes de Bernardi of Castel Bolognese. M. South Italy, 4th ed.

NÉRAC (France). *Promenade of La Garenne*. Bronze statue of Henri IV., erected to his memory by a private individual, inscribed "Alumno mox Patri Nostro Ho. IV." M. France, 8th ed.

NIJMEGEN (Holland). *Ch. of St. Stephen*. Monument of Catherine de Bourbon, wife of Adolphus of Egmont, Duke de Gueldres. Her effigy is engraved on a plate of copper; and upon smaller plates at the sides are figures of the apostles and coats of arms. M. North Germany, 14th ed.

NIVELLES (Belgium). *Ch. of St. Gertrude*. Shrine in the form of a church, in metal gilt. M. North Germany, 14th ed.

NORWICH (England). *Cathedral. Choir*. Brass lectern, of late decorated character. A pelican "in her piety," with its claws resting on a globe, forms the support. Round the base are three small figures: a bishop with crozier, giving his benediction; a priest with chalice; and a second priest, once perhaps carrying the paten. M. English Cathedrals, 1st ed.

NORWICH (England). *Ch. of St. Giles*. Lectern of brass. Date, 1496. Walcott's Cathedrals of the United Kingdom, 1st ed.

NOVGOROD (Russia). *Church of the Kremlin*. Brass gates. M. Russia, 2nd ed.

NUREMBERG (Germany). *Church of St. Sebald*. Outside the west end is a colossal bronze Christ, which is one of the oldest works of art in metal, cast at Nuremberg. The *Löffelholz Chapel*. Bronze font, in which the Emperor Wenzel was baptized, said to be the oldest existing Nuremberg work in casting. It is highly ornamented, and at the base stand statues of the four Evangelists. The shrine of St. Sebaldus, which still stands in the centre of the choir, though the church is now devoted to the Lutheran service. It is the masterpiece of the distinguished artist Peter Vischer, who was assisted in its construction by his five sons, and employed upon it 13 years of labour. It is in the richest style of Gothic architecture, entirely of bronze, consisting of a fretwork canopy supported on slender pillars, beneath which the relics of the saint repose in an oaken chest encased with silver plates. Statues of the 12 apostles stand on brackets at the sides of the pillars. Above them are 12 smaller figures of fathers of the church, while about 70 fanciful representations of cupids, mermen, animals, &c., distributed among flowers and foliage, are scattered over the other parts. The miracles of the saint are the subject of the bas-reliefs under the coffin. In a niche at the end facing the altar is a statue of the artist himself in a mason's dress, with apron on and chisel in hand, and at the opposite end a figure of St. Sebald; the whole supported upon snails. Date of shrine, 1506-19; of statue of artist, 1508. M. South Germany, 9th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

NUREMBERG (Germany). *Ch. of St. Sebald*. Grating under the font. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

NUREMBERG (Germany). *The Egidienkirche*. Behind the altar are two monumental bas-reliefs in bronze, one said

to be by Peter Vischer. It bears his monogram and the date 1522. The other is by one of his sons. M. South Germany, 9th ed.

NÜRNBERG (Germany). *The Goose Market*. Fountain, a bronze figure of a peasant carrying under his arms two geese spouting water from their mouths, called the Gänsemännchen, by an artist named Lawenwolf. M. South Germany, 9th ed.

NÜRNBERG (Germany). *Albert Dürer's Platz*. Bronze statue of Dürer by Rauch of Berlin. Date, 1840. M. South Germany, 9th ed.

NÜRNBERG (Germany). *School of Design*. Bronze statue of Apollo drawing his bow, the last work of Peter Vischer. Date, 1532. M. South Germany, 9th ed.

OBERNKIRCHEN (Germany). *Church*. Chandelier of two lights; a figure of the Virgin and Child stands in the centre, enclosed in two branches ornamented with leaves. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

OLMÜTZ (Austria). *The Square called Ober-Ring*. A lofty pillar in honour of the Holy Trinity, adorned with bronze statues by Donner, 114 ft. high. Date, 18th century. M. South Germany, 9th ed.

ORSOY ON THE RHINE (Germany). *Church*. Late Gothic censer. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

ORVIETO (Italy). *Duomo*. Above the pilasters of the façade are four bronze emblems of the Evangelists. M. Central Italy, 5th ed.

OSNABRÜCK (Germany). *Cathedral*. Bronze cylindrical font, with reliefs and inscriptions, by a Meister Gerardus. Date, 12th century. M. North Germany, 14th ed; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

OSNABRÜCK (Germany). *Cathedral. Treasury*. Crucifix with sculptured bars. Date, 15th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

OSNABRÜCK (Germany). *Ch. of St. John*. Three crucifixes with worked metal bars. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

OXFORD (England). *Exeter College Chapel*. Brasswork by Skidmore of Coventry. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

PADERBORN (Germany). *Bustorffkirche*. Late Gothic censer, of slender construction. Seven-armed brass candlestick. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

PADUA (Italy). *Ch. of Sant' Antonio*. Bronze doors dividing the presbytery and choir from the rest of the church. Statues of the Saints, and of Faith, Temperance, Charity, and Force, by Tiziano Aspetti. Bronze reliefs decorating the high altar, and the group of the Madonna and saints over it, by Donatello. The eight bas-reliefs of subjects from the Old Testament, and the symbols of the Evangelists under the music gallery, were cast by Velluti, his pupil. Great bronze crucifix, by Donatello. Bronze candelabrum standing at the right of the high altar, executed by Andrea Riccio, the result of 10 years' labour. Four emblematical figures upon the pedestal are supposed to represent Astrology, Music, History, and Cosmography. *The Presbytery*.—Two bronze bas-reliefs by the same master, David and Goliath, and David dancing before the Ark. Date, of Donatello's works, 1383-1466; of Velluti's, 1488. *Chapel of the Holy Sacrament*.—Bronze bas-reliefs on the altar by Donatello. Date, 14th and 15th centuries. M. North Italy, 9th ed.

PALERMO (Italy). *Piazza de' Bologni*. Bronze statue of Charles V. in the costume of a Roman warrior, crowned with laurel, erected by Scipione Livolsi da Susa, a Sicilian sculptor, on the design of Mariano Smiriglio, a famous architect of Palermo. Date, 1630. M. Sicily, 1st ed.

PALERMO (Italy). *Piazza di S. Domenico*. Bronze figure of the Virgin on a column of white marble, after a model by Serpotta. Date, 1728; restored 1750 and 1804. M. Sicily, 1st ed.

PARIS (France). *Greek Church*. The principal chapel is separated from the body of the church by a gilt screen. M. Paris, 1st ed.

PARIS (France). *Ch. of Notre Dame de Lorette*. Bronze rails in the chapels and choir. M. Paris, 1st ed.

PARIS (France). *Ch. of La Madeleine*. Bronze doors, with bas-reliefs of the Delivering of the Commandments, and emblems of each in the 10 compartments, designed by Baron de Triqueti, the unrequited labour of seven years. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Vincent de Paul*. Bronze doors of the central entrance, having figures of the 12 apostles. Twenty candelabra in the choir. M. Paris, 1st ed.

PARIS (France). *Bibliothèque Impériale*. 1st room of the engravings. Bronze monument, called the Parnasse Français, by Du Tillet, representing a mountain with statues of poets and authors of the reign of Louis XIV. Date, 1718. M. Paris, 1st ed.

PARIS (France). *Hospital of Val de Grace*. The great court. Bronze statue by David d'Angers, of Larrey, the celebrated army surgeon under the first Napoleon. M. Paris, 1st ed.

PARIS (France). *Hotel des Invalides*. Church. The vault of the Emperor Napoleon I. is closed by two bronze gates, flanked by colossal statues in bronze. M. Paris, 1st ed.

PARIS (France). *Hotel Cluny*. Roman altar candlestick of copper (?), with flat painted decoration. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

PARIS (France). *Hotel Cluny*. A set of pewter dishes with bas-reliefs. Date, 1366-1371. M. Paris, 1st ed.

PARIS (France). *The Louvre*. *Museum of Ancient Sculpture*. *Salle des Caryatides*. Gates with bronze reliefs by Riccio. The large relief above is a copy of that by Cellini, representing Diana. *Museum of Sculpture of the Middle Ages*. *Salle de Jean de Douai*.—Four small models in bronze of Michael Angelo's statues on the monuments of the Medici at Florence. *Museum of Modern Sculpture*. *Salle des Coustous*.—Four bronze bas-reliefs which were on the pedestal of the statue of Louis XIV. in the Place des Victoires. *Salle de Chaudet*.—Colossal bronze bust of the first Napoleon, by Bartolini of Florence. *Vestibule or Rotonde on the First Floor*.—A pair of steel doors, of the time of Henri II. *Salle des Rois*.—Bronze baptismal font in which St. Louis was baptized. M. Paris, 1st ed.

PARIS (France). *Palace of the Luxembourg*. The great gallery. Two bronze figures of Neapolitan fishermen, by Duret. M. Paris, 1st ed.

PARIS (France). *Place de la Bastille*. The column of Juillet, entirely of bronze, with carved lions round it. Date, 1831. M. Paris, 1st ed.

PARIS (France). *Place Vendôme*. A column of stone, cased on the outside with bronze from the metal of captured cannon, in a series of bas-reliefs representing the battles and victories of the French during the campaign of 1805. The statue of Napoleon I., by Seurre, was cast out of cannon taken at Algiers. Date of column, 1810; of statue, 1831. M. Paris, 1st ed.

PARIS (France). *Boulevard du Prince Eugène*. Bronze statue of Prince Eugène. M. Paris, 1st ed.

PASSAU (Germany). *The Dom Platz*. Bronze statue of Maximilian I. Date, 1824. M. South Germany 9th ed.

PAVIA (Italy). *Certosa*. The nave is divided from the transept by bronze gates. *South transept*.—Two bronze candelabra by Fontana. *North transept*.—The same, by the same artist. Choir. Four bronze candlesticks. Date, 16th century? M. North Italy, 9th ed.

PAVIA (Italy). *Collegio Ghislieri*. Bronze statue of its founder, Pope Pius V., in front of the College. M. North Italy, 9th ed.

PERLEBERG (Germany). *Jacobikirche*. Five-branched late Gothic candlestick. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

PERTH (Scotland). *St. Ninian's Cathedral*. Brass lectern, modern work. Date, 1856? Walcott's *Cathedrals of the United Kingdom*, 1st ed.

PERUGIA (Italy). *Before the Duomo*. Fountain, the third basin of which is a shell of bronze, supported by a column of the same metal, executed by Maestro Rosso; out of its centre rise three nymphs and three griffins. Date, 1277. *The Piazza del Papa, in front of the Cathedral*.—Bronze statue of Julius III., remarkable for its elaborate pontifical ornaments, executed by Vincenzio Danti. Date, 1555. M. Central Italy, 5th ed.

PESCARA, SAN CLEMENTE, Monastery of, beyond (Italy). *Ruins of the Church*. Brazen gates, inscribed with the names of the possessions of the establishment. Date, 9th century? M. South Italy, 4th ed.

PETERBOROUGH (England). *Cathedral*. Brass eagle, set up by Abbot Ramsey. Date, 1472. Walcott's *Cathedrals of the United Kingdom*.

ST. PETERSBURGH (Russia). *Kazan Cathedral*. The grand entrance-door in the centre beneath the peristyle is of bronze, divided into ten compartments, each containing a subject in bas-relief from the Old Testament; the intermediate spaces are ornamented with figures of saints in high-relief and heads in circular frames. M. Russia, 2nd ed.

ST. PETERSBURGH (Russia). *The Izak Church*. Group of figures on the pediment of one of the windows designed by a Frenchman, a Monsieur Le Maire; the subject is the Angel at the Tomb, with the Magdalen and other female figures on the one side, and the terrified soldiers in every attitude of consternation on the other. These figures are 8 ft. in height, and bronze gilt. M. Russia, 2nd ed.

ST. PETERSBURGH (Russia). *Champ de Mars*. Bronze statue of Marshal Suwaroff, on foot, wielding a sword in the right hand and holding a shield in the left, in defence, over the crowns of the Pope, Naples, and Sardinia, which lie at his feet. M. Russia, 2nd ed.

ST. PETERSBURGH (Russia). *Admiralty Square*. Equestrian statue of Peter the Great in bronze, by Falconet. The head of the horse was modelled by Marie Callot. Date, 1782. M. Russia, 2nd ed.

PIACENZA (Italy). *Piazza de' Cavalli*. Bronze equestrian statues of the two Dukes Alessandro and Ranuccio Farnese, designed by Francesco Mocchi, a scholar of Giovanni di Bologna, and cast by Marcello, a Roman artist. Date of statue of Ranuccio, 1620; of that of Alessandro, 1624. M. North Italy, 9th ed.

PIETRA SANTA (Italy). *Baptistery of the Duomo*. Bronzes by Donatello, and a bronze statue of Noah on the cover of the font, also probably by him. Date, 15th century. M. Central Italy, 5th ed.

PISA (Italy). *Cathedral. Crociera di San Ranieri*. Bronze door (the only one which escaped the fire of 1596), attributed to Bonanno. It contains 24 compartments, in which are represented as many Gospel histories. Date, 1180. M. Central Italy, 5th ed.; Article on Early Italian Art, Edinburgh Review, July 1865.

PISA (Italy). *Cathedral*. The original bronze doors of the Duomo were destroyed by the great fire; the present ones, modelled from designs given by Giovanni di Bologna, were executed by the best workmen of the time, Mocchi, Francavilla, Tacca, Mora, Giovanna del' Opera, Susini, and Pagani. The centre doors contain in eight compartments the history of the Virgin from her birth to her glorification; the right and left doors, in six each, the history of our Lord; and each compartment, besides the historical representation, has a device or emblem allusive to it. Date, 1602. Tomb of Archbishop Rinuccini by Pietro Tacca. Date, 1582. *Nave*.—Large bronze lamp, said to be by Tacca or Vincenzo Possenti. On one side of the high altar is a bronze statue of an angel. Date, about 1675? M. Central Italy, 5th ed.

PISA (Italy). *Campo Santo*. A bronze griffon, which stood on the pinnacle of the Duomo. It is the work of Arabic artists, and inscribed with Cufic characters. M. Central Italy, 5th ed.

PISA (Italy). *Ch. of San Stefano*. High altar decorated with gilt bronzes. It was erected by Foggini. Date, about 1700. M. Central Italy, 5th ed.

PLASENCIA (Spain). *Cathedral*. Plateresque candelabra. M. Spain, Part II., 3rd ed.

POSEN (Germany). *The Dom or Cathedral. The Golden Chapel*. Two bronze statues of the first kings of Poland, by Rauch. Date, 1840-50? M. North Germany, 14th ed.

POSSAGNO, TYROL (Italy). *Church*. Bronze bas-relief of a Pietà or entombment of our Saviour, a work of Canova, and the last which he modelled. Date, 1820? M. South Germany, 9th ed.

POTSDAM (Germany). *The Nicolaikirche*. Ornamental cornices, capitals of the columns, the pulpit, and balustrades all of zinc. M. North Germany, 14th ed.

PRAGUE (Austria). *Cathedral, the Mausoleum in*. Bronze figure, originally intended as a recumbent monument of Ludoniella, Countess Thun, with her two sons, on whose heads she is represented as laying her hands. It is now set upright against the wall of the chapel.—Date, 1558. *Chapel of St. Wenzel*.—Statue of St. Wenzel standing under a shrine; said to have been cast from the first

cannon taken from John Ziska, and executed by Peter Vischer of Nuremberg. Date, 15th century. M. South Germany, 9th ed.

PRAGUE (Austria). *The Franzensquai*. Monumental bronze statue on horseback of the late Emperor Francis. M. South Germany, 9th ed.

PRAGUE (Austria). *The Hradschin*. *Third court*. Fountain with a bronze statue of St. George and the Dragon, 7 feet high. Date, 1378. M. South Germany, 9th ed.

PRAGUE (Austria). *The Karlsdenkmal*. Bronze statue of Charles IV. on a pedestal. M. South Germany, 9th ed.

PRAGUE (Austria). *The Kleinseite Ring*. Monument to General Radetzky, a bronze statue of him, raised on a shield by eight of his soldiers; the whole cast of bronze cannon taken from the Piedmontese; designed by Max. Date, about 1845. M. South Germany, 9th ed.

PRAGUE (Austria). *Bridge over the Moldau*. Bronze statue of St. Nepomuk. M. South Germany, 9th ed.

PRAGUE (Austria). *Near the old stone bridge over the Moldau*. Bronze statue of Charles IV. modelled by Häbnel of Dresden. M. South Germany, 9th ed.

PRATO (Italy). *Duomo*. Crucifix of bronze, on the high altar, by Pietro Tacca. Date, 1600? *Chapel of the Sacra Cintola* is separated from the nave by a bronze screen engraved and chiselled from the designs of Brunelleschi. Date, 15th century. M. Central Italy, 5th ed.

PRESBURG (Austria). *Cathedral*. Over the high altar is a statue in lead of St. Martin on horseback, in the Hungarian costume, by Raphael Donner. Date, 18th century. M. South Germany, 9th ed.

RATISBON (Germany). *Cathedral*. A bronze tablet with figures in low relief, representing Christ taking leave of the Virgin, on the monument of a lady of Nuremberg, by Peter Vischer. *The middle of the nave*.—Bronze statue of the cardinal and bishop, Philip William, Prince of Bavaria, kneeling at the foot of a large cross. Date, 1521. M. South Germany, 9th ed.

RATISBON (Germany). *Chapel of the Palace of Prince Thurn and Taxis*. *The vault*. Bronze sarcophagi. M. South Germany, 9th ed.

RATZEBURG (Denmark). *Cathedral*. Brass chandelier with figure of Virgin in the centre. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

RAVELLO (Italy). *Cathedral*. Bronze doors with fifty-four compartments of sculptures, erected, as an inscription bears witness, by Sergio Muscettola and his wife Sigelgaita. The artist is believed to be Barisano di Trani, who executed the bronze doors of Monreale. Date, 1179. M. South Italy, 4th ed.

RAVENNA (Italy). *Basilica of San Giovanni Evangelista*. *The campanile*. Two bells cast by Robert of Saxony. Date, 1208. M. North Italy, 9th ed.

RECANATI (Italy). *Palazzo Comunale*. Bronze bas-relief by Jacometti, representing the arrival of the Santa Casa. Date, 16th century? M. Central Italy, 5th ed.

REGGIO, MODENA (Italy). *The Duomo*. Bronze group at the high altar representing Christ Triumphant, by Clementi. Date, 16th century. M. North Italy, 9th ed.

REMIREMONT (France). *Promenade behind the town*. A Calvary, a large bronze crucifix, with a figure of the

Virgin and St. John on either side, erected by an inhabitant of the town. M. France, 8th ed.

RHEINFELDEN (Switzerland). *Opposite the inn.* Fountain, a pillar of bronze, supporting a standard-bearer with the arms of the town. M. Switzerland, 10th ed.

RIGA (Russia). *One of the squares.* Pillar bearing a bronze statue of Victory, intended to commemorate the courage displayed by the citizens in repulsing, near the town, an attack of some straggling columns of the French invading army. Date, 1812. M. Russia, 2nd ed.

RIMINI (Italy). *Cathedral. Chapel of the SS. Sacramento.* Bronze fruits and flowers on the columns, supposed to be by Ghiberti. Date, 14th century? M. North Italy, 9th ed.

RIMINI (Italy). *Square of the Palazzo Pubblico.* Bronze statue of Pope Paul V. Date, 1605-21. M. North Italy, 9th ed.

ROESKILDE (Denmark). *Cathedral. Chapel of Christian IV.* Bronze statue of the monarch, by Thorwaldsen. Date, about 1830? M. Denmark, 3rd ed.

ROME (Italy). *Basilica of the Lateran.* The middle entrance has a bronze door, brought by Alexander VII. from the church of St. Adriano in the Forum, and supposed to have belonged to the Basilica Æmilia. *The Corsini Chapel.*—Tomb of Clement XII. with a bronze statue of the Pope by Maini. *In front of the Confessional of St. John* is the bronze tomb of Martin V., of the house of Colonna, by Simone, brother of Donatello. Date, 15th century. *Left-hand transept.*—Altar of the Holy Sacrament, from the designs of Paolo Olivieri. The four gilt bronze columns, with composite capitals, are traditionally said to have belonged to the temple of Jupiter Capitolinus, and to have been cast by Augustus from the bronze rostra of the vessels captured at the battle of Actium. Bronze door leading to the outer sacristy (de' Beneficati) of the time of Celestin III. (1196). At one extremity of the portico opening on the Piazza del Laterano is a bronze statue of Henry IV. of France by Nicolò Cordieri, erected by the canons out of gratitude to the French monarch who bestowed on their church the rich monastery of Clerac in Gascony. M. Rome, 6th ed.

ROME (Italy). *The Baptistery of San Giovanni in Laterano. Chapel on the right dedicated to St. John the Baptist.* Bronze statue by Valadier, copied from one in wood by Donatello. Bronze gates of the time of Celestin III. (1196). M. Rome, 6th ed.

ROME (Italy). *Basilica of Santa Maria Maggiore.* Bell tower decorated with bronze ornaments of the time of Eugenius III. Date, 1445-50. *The Sixtine Chapel.*—The altar in the centre has a tabernacle sustained by four angels in bronze. *The Borghese Chapel.*—Surmounting the altar-piece is a bronze bas-relief, by Stefano Maderno, representing the Miraculous Fall of Snow. *The Baptistery.*—Font with bronze ornaments by Valadier. Date of bell-tower, 1445-50. M. Rome, 6th ed.

ROME (Italy). *In front of the Basilica of Santa Maria Maggiore.* On the summit of the Colonna della Vergine is a bronze statue of the Virgin, standing on a half-moon, by Bertelot. Date 1613. M. Rome, 6th ed.

ROME (Italy). *Basilica of San Paolo fuori le Mura.* Part of the bronze gate cast at Constantinople, preserved from the fire in 1823. M. Rome, 6th ed.

ROME (Italy). *Basilica of St. Peter*. Bronze doors of the central entrance, which belonged to the old Basilica, executed by Antonio Filarete, and Simone, brother of Donatello. The bas-reliefs of the compartments represent our Saviour and the Virgin, above, SS. Paul and Peter delivering the keys to Eugenius IV., and below, the martyrdoms of St. Peter and St. Paul, and some events in the history of Eugenius IV., during whose pontificate they were cast, particularly the coronation of the Emperor Sigismund, and the Council of Florence. The bas-reliefs of the framework are by no means in character with the other subjects; they consist of medallions of Roman emperors, satyrs, nymphs, and even mythological subjects, such as Leda and the Swan, Ganymede, the fable of the Fox and Stork, surrounded by arabesque reliefs of fruit and flowers, &c. On one of the side doors on the left, which is walled up, is a bronze cross in the centre. Date, 15th century. The Baldacchino, or grand canopy, covering the high altar, stands under the centre of the dome. It is of bronze, supported by four spiral columns with composite capitals, and covered with gilt ornaments and foliage. It is 95½ ft. high, to the summit of the globe and cross. It was cast from the designs of Bernini, partly from the bronze stripped from the Pantheon, partly from metal purchased at Venice, by Urban VIII., whose armorial device, three bees, may be recognized on several parts of the work. Date, 1633. On the right side of the nave is the well-known bronze statue of St. Peter on a marble chair, with the foot extended. *The Tribune*.—At the farther end is the famous chair of St. Peter, in bronze; it encloses the identical one in which, according to the church tradition, St. Peter and many of his successors officiated. The bronze covering was executed by Bernini. It is supported by four fathers of the church, St. Augustin and St. Ambrose of the Latin, St. Chrysostom and St. Athanasius of the Greek. Date, 1667. On the right of St. Peter's chair is the mausoleum of Paul III.; the statue of the Pope is of bronze, by Guglielmo della Porta. On the opposite side of the tribune is the monument of Urban VIII. The bronze statue of the Pope is by Bernini. Date, about 1644? The tomb of Alexander VIII. has a bronze statue of the Pope, by Angelo Rossi. The tomb of Innocent VIII. is entirely of bronze, and the work of Pietro and Antonio Pollajuolo. On a bracket is a sitting statue of the Pope, holding a spear-head. Date, 15th century. On each side of the altar of the Capella della Pietà are two smaller chapels enclosed by bronze doors. *Chapel of the Holy Sacrament*.—Tomb of Sixtus IV. in bronze, ornamented with bas-reliefs, by Antonio del Pollajuolo. Date, 15th century. M. Rome, 6th ed.

ROME (Italy). *Ch. of Sant' Andrea delle Valle*. *The Strozzi Chapel*. A bronze Pietà, copied from that by Michel Angelo in St. Peter's. M. Rome, 6th ed.

ROME (Italy). *Ch. of Il Gesu*. The body of St. Ignatius lies beneath the altar in an urn of gilt bronze. M. Rome 6th ed.

ROME (Italy). *Ch. of Sta. Maria della Pace*. 1st chapel on the right. Large bronze bas-relief over the altar, by C. Fancelli. M. Rome, 6th ed.

ROME (Italy). *Ch. of Santa Maria del Popolo*. 3rd chapel on the right. Bronze recumbent figure. *The*

Chigi Chapel.—Bronze relief before the altar by Lorenzetto. Date, 16th century. M. Rome, 6th ed.

ROME (Italy). *Ch. of S. Pietro in Vincoli*. The chains which give name to the church are enclosed in a bronze tabernacle in the outer sacristy, executed by Pollajuolo. Date, 15th century. M. Rome, 6th ed.

ROME (Italy). *In front of the Collegio di Propaganda Fide*. A column of Cippolino marble, surmounted by a bronze statue of the Virgin, by Obicci. Date, 1854. M. Rome, 6th ed.

ROME (Italy). *Palazzo Colonna*. The great hall or gallery. Small bronze statue of a faun, by Sansovino. M. Rome, 6th ed.

ROME (Italy). *Palazzo Corsini*. Room X. Bronze eas-relief of the Rape of Europa, attributed to Benvenuto Cellini. Date, 16th century. M. Rome, 6th ed.

ROME (Italy). *Mausoleum of Hadrian, now the Castle of St. Angelo*. Bronze statue of the Archangel; cast by the Flemish sculptor Wenscheveld, for Benedict XIV. Date, about 1750? M. Rome, 6th ed.

ROME (Italy). *Piazza delle Tartarughe*. The Fontana delle Tartarughe so called from the four tortoises which ornament it. It has four bronze youthful figures, one supporting a vase, from which the water flows into the basin. The design is by Giacomo della Porta; the figures are by Taddeo Landini. Date, 16th century. M. Rome, 5th ed.

RÖMHILD, near MEININGEN (Germany). *Church*. Monuments of the Counts of Henneberg, cast in bronze by Peter Vischer and his sons. Date, 1520. M. North Germany, 14th ed.

ROSTOCK (Germany). *Ch. of St. Mary*. Brass font, supported on kneeling figures. Date, 1390. M. North Germany, 14th ed.

ROTTERDAM (Holland). *Groote Markt*. Bronze statue of Erasmus, a native of this place. M. North Germany, 14th ed.

SALAMANCA (Spain). *The new Cathedral*. *The Oratorio*.—A small Byzantine bronze called El Crucifijo de los Batallas, which the Cid always carried before him in fight. The crown and the apron are gilt, the body is girdled with a white belt studded with gilt checker work. Date, 12th century. M. Spain, Part II., 3rd ed.

SALAMANCA (Spain). *Convent of las Agustinas Recoletas*. *Church*.—A gilt bronze tabernacle with spiral columns and lapis lazuli. M. Spain, Part II., 3rd ed.

SALERNO (Italy). *Cathedral*. Bronze doors erected by Landolfo Butromile. Date, 1099. M. South Italy, 4th ed.

SALISBURY (England). *Ch. of St. Martin*. Brass lectern. Early English? Walcott's Cathedrals of the United Kingdom, 1st ed.

SALZBURG (Germany). *Cathedral*. Bronze font resting on four lions. Date, 14th century. M. South Germany, 9th ed; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

SALZBURG (Germany). *Church on the Nonnberg*. Candelabrum in mortuary chapel; a masterpiece of Gothic smith's work, in the form of a chapel, enclosing a catafalque; on the balustrades, gables, roof, &c. are placed two hundred candle holders of Gothic form, and unsurpassed material. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

SALZBURG (Germany). *The Michael's Platz*. Monumental statue of Mozart in bronze, by Schwanthaler. M. South Germany, 9th ed.

SANTIAGO (Spain). *Cathedral*. Two bronze ambones or pulpits, masterpieces of cinque-cento art, by Juan Baptista Celma. They are decorated with six gilt alto-relievos, carved with mermaids, battles, and holy subjects. Date, 1563. M. Spain, 3rd ed.

SCHWAZ (Germany). *The Parish Church*. A monument of the smelting-master, Hans Dreyling, designed by Colin of Mechlin, and cast in bronze by Löffler. Date, 1578. Another bronze bas-relief to the memory of one of the Fugger family hangs against one of the piers. M. South Germany, 9th ed.

SCHWERIN (Germany). *The Dom. The Chapel of the Sacred Blood*.—Monument of the Duchess Helena, in bronze, cast by Peter Vischer. Date, 1524. M. North Germany, 14th ed.

SCHWERTE near DORTMUND (Germany). *Church*. Late Gothic brass candlestick. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

SECKAU (Germany). *Convent Church*. Brass candlestick with a somewhat heavy architectural centre piece. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

SEITENSTETTEN (Germany). *Church?* Late Gothic censer particularly rich in ornament. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

SEVILLE (Spain). *Cathedral*. Facistol or lectern, the work of Bartolomé Morel. Date, 1570. Also a bronze candlestick 25 feet high, called El Tenebrario, wrought by the same Morel. Date, 1562. M. Spain, Part I., 3rd ed.

SEVILLE (Spain). *The Giralda, or Cathedral Tower*. The pinnacle is crowned by El Girandillo, a female figure in bronze, of Faith, cast by Bartolomé Morel. Date, 1568. M. Spain, Part I., 3rd ed.

SEVILLE (Spain). *Patio de los Naranjos of the Cathedral*. The original bronze doors of the Puerta del Perdon. M. Spain, Part I., 3rd ed.

SEVILLE (Spain). *University Chapel*. At the left of the altar are the bronze monuments of Francisco Duarte and his wife Catalina; both were brought from the Convento de la Victoria de Triana. Date, 16th century. M. Spain, Part I., 3rd ed.

SIENNA (Italy). *Cathedral*. Bronze tabernacle, the work of Lorenzo di Pietro, completed after a labour of nine years. Date, 1463–1472. On the consoles are eight angels in bronze by Beccafumi. Bronze bas-relief on the floor by Donatello, covering the grave of Giovanni Pecci, bishop of Grosseto. Date, 15th century. M. Central Italy, 5th ed.

SIENNA (Italy). *The Baptistery; now the Ch. of St. John the Baptist*. Font ornamented with gilt bronzes, the subjects of which are, the Baptism of the Saviour and the St. John before Herod, by Lorenzo Ghiberti; the Banquet of Herod, by Pietro Pollajuolo; the St Joachim by Donatello; the Birth of St. John and his Preaching in the Desert, by Jacopo della Quercia. Date, 15th century. M. Central Italy, 5th ed.

SIENNA (Italy). *Palazzo del Magnifico*. On the outer wall are some bronze ornaments and rings, cast by Maz-

- zini and Cozzarelli. Date, 16th century. M. Central Italy, 5th ed.
- SIENNA (Italy). *Spedale di Santa Maria della Scala Church*. Bronze statue of the Saviour on the high altar by Lorenzo di Pietro. Date, 1446. M. Central Italy, 5th ed.
- SPANDAU, near BERLIN (Germany). *Ch. of St. Nicholas*. Metal font. M. North Germany, 14th ed.
- STEYER (Germany). *Parish Church*. Bronze font with reliefs. Date, 1569. M. South Germany, 9th ed.
- STOCKHOLM (Sweden). *Palace. The Lion's Staircase*. Two colossal lions in bronze. M. Sweden, 3rd ed.
- STOCKHOLM (Sweden). *The Riddarhus*. Bronze statue of Gustavus Wasa. M. Sweden, 3rd ed.
- STOCKHOLM (Sweden). *The Slottsbacken*. Bronze statue of Gustavus III., by Sergell. M. Sweden, 3rd ed.
- STOCKHOLM (Sweden). *The Square of Charles XIII.* A statue of that king, by Göthe, and the four lions by Fogelberg, both Swedish artists, all of bronze. M. Sweden, 3rd ed.
- STRASBOURG (France). *Gutenberg's Platz*. Bronze statue, by David, to John Gutenberg. Date, 1840. M. North Germany, 14th ed.
- STUTTGART (Germany). *Between the old Palace, the Prinzenbau, and the Stiftskirche*. A colossal bronze statue of Schiller, designed by Thorwaldsen and cast at Munich, M. South Germany, 9th ed.
- SUSA (Italy). *Cathedral of St. Justus*. One of the chapels. Bronze group of our Lady of Roccia Melone, with St. George and Bonifacio Rotari, a crusader of the 12th century. M. North Italy, 9th ed.
- TARRAGONA (Spain). *Cathedral*. Modern Gothic chandeliers made at Barcelona. M. Spain, Part I., 3rd ed.
- TARRAGONA (Spain). *Cathedral*. Bronze ornaments in the Sagrario, by Felipe Volters. Date, 1588. M. Spain, Part I., 3rd ed.
- TIRLEMONT (Belgium). *Ch. of St Germain*. Brass lectern. Date, 15th century. M. North Germany, 14th ed.
- TOLEDO (Spain). *Cathedral. South transept*.—The Puerta de los Leones has Michael Angelesque bronze doors, cast by Francisco de Villalpando. Date, 1545. *North transept*.—Bronze doors, cast to match those of the opposite gate; that to the left by Antonio Turreno, 1713; that to the right by Antonio Dominguez. *The coro*.—*Atriles*, or reading desks, of gilt metal, wrought with sculptural bas-reliefs, divided by female figures; a master-piece of Villalpando. The *facistol*, or lectern, consists of an eagle on a Gothic tower, with statues in niches, and is excellent. The gilt pillars of the *reja* which support the curtains and the candelabra are of cinque-cento taste, and the works of Domingo de Cespedes. M. Spain, Part II., 3rd ed.
- TOLEDO (Spain). *Cathedral. Entre los dos Coros*.—Two pulpits of metal gilt, made from the bronze tomb raised for himself by Alvaro de Luna, and broken up by Henry Infanta of Aragon.—Date, 1449. *Capilla de la Pila Bautismal*.—Font, made from part of the destroyed bronze tomb of Luna. M. Spain, Part II., 3rd ed.
- TOLEDO (Spain). *Cathedral. The Choir*. Brass eagle, an enormous bird, with outstretched wings, fighting a dragon. Six lions couchant carry the whole on their backs. Street's Gothic Architecture in Spain.

TOULOUSE (France). *Ch. of St. Sernin*. Metal shrines M. France, 8th ed.

TRANI (South Italy). *Cathedral*. Bronze gates, resembling in subjects, ornamentation, and execution those of Monreale, and bearing the name of Barisano di Trani. Date, 12th century. M. Sicily, 1st ed.

TRAPANI (Italy). *Ch. of Sta. Maria Annunziata, or Madonna di Trapani*. *Chapel of the Madonna*. Bronze screen, the work of Giuliano Musarra, of Palermo. Date, 1591. Bronze lectern, on winged paws, and surmounted by two cherubs, the work of Annibale Scudamiglio, of Trapani. Date, 1582. M. Sicily, 1st ed.

TROYES (France). *Ch. of St. Remi*. Bronze statue of Christ, by F. Girardon, a Troyen. M. France, 8th ed.

TURIN (Italy). *The Cathedral*. *Chapel of the Santo Sindone or Sudario*. Capitals of the columns, and other ornamental portions, of bronze. In these capitals the crown of thorns is introduced amidst the leaves of the acanthus. The pavement is inlaid with bronze stars. M. North Italy, 9th ed.

TURIN (Italy). *The Royal Palace*. Bronze statues on the outside, of Castor and Pollux, by Sangiorgio. M. North Italy, 9th ed.

TURIN (Italy). *Piazza di San Carlo*. Bronze basso-relievi on the pedestal of the statue of Emanuele Filiberto by Baron Marochetti. They represent the two great events in the life of Emanuele Filiberto, the Battle of St. Quentin and the Treaty of Château Cambresis. M. North Italy, 9th ed.

TURIN (Italy). *Piazza del Palazzo della Città*. Bronze group by Pelagi, representing Duke Amadeus VI. of Savoy, better known as the Conte Verde. M. North Italy, 9th ed.

TUY (Spain). *Cathedral*. The tomb of the patron saint is ornamented with gilt *rejas* or railings. Date, 1579. M. Spain, Part II. 3rd ed.

UPSALA (Sweden). *Cathedral*. *Side chapel in the north aisle*. Mural tablet, with a medallion bronze portrait of the great Linnæus in profile, by Sergell. Date, 1798. M. Sweden, 3rd ed.

UPSALA (Sweden). *Palace*. A colossal bust in bronze of Gustavus Wasa mounted on a pedestal formed of cannon taken from the Russians. M. Sweden, 3rd ed.

URBINO (Italy). *Cathedral*. *Choir*. Bronze eagle. M. Central Italy, 5th ed.

VALENCE (France). *Place aux Clercs*. Bronze statue of the Napoleonist General Championnet, a native of Valence. M. France, 8th ed.

VALENCIA (Spain). *Cathedral*. Bronze portal given by the Canon Miedes. M. Spain, Part I., 3rd ed.

VALENCIA (Spain). *Ch. of San Martin*. Over the door is a bronze equestrian statue of the tutelar dividing his cloak. M. Spain, Part I., 3rd ed.

VALLADOLID (Spain). *Museum*. *The Gran Salon*.—Gilt bronzes of the Duke and Duchess of Lerma, by Pompeo Leoni of Milan, from San Pablo. *The Sala Quinta*.—Bronze crucifix, also by Pompeo Leoni. Date, about 1605? M. Spain, 3rd ed.

VENICE (Italy). *Cathedral of San Marco*. The celebrated bronze horses, formerly gilt, stand over the central portal of the vestibule. They were brought from the hippodrome at Constantinople. Their date and country are not positively known; the weight of each horse is 1,932 lbs. *The vestibule*.—Five outer doors of bronze; on that next to the central one, on the left hand, is an inscription showing that it was executed by Bertuccio, a Venetian goldsmith. Date, 1300. *The Baptistery*.—A basin with a bronze cover adorned with low reliefs by Tiziano Minio and Dominico

da Firenze, pupils of Sansovino; on the top is a statue in bronze of St. John the Baptist, by Francesco Segalla. Date, of bronze cover, 1545; of bronze statue, 1565. *The Zeno Chapel*.—Tomb of Cardinal Zeno, cast from the designs of the two Lombardi and of Alessandro Leopardi. Date, 1505-15. Three doors opening from the vestibule into the church; the centre one and that on the left are Venetian works. Date, 1100-1112. That on the right is said to be of Byzantine workmanship, and to have been carried off from Santa Sofia at Constantinople. Date, 1203. At the sides of the high altar are eight bronze statues:—The four Evangelists, by Sansovino, and the four Doctors of the Church, by G. Cagliari. Date, 16th century. *The sacristy*.—A bronze door, upon which Sansovino is said to have exercised his talents during twenty years. The subjects of the bas-reliefs are the Deposition and Resurrection of our Lord. In the border are introduced small heads of the prophets and Evangelists, starting forward with exceeding life and vivacity. Three of these are portraits of Sansovino himself, Titian, and of the notorious Pietro Aretino. Sansovino has authenticated the work by engraving his name on it. Date, 16th century. M. North Italy, 9th ed.

VENICE (Italy). *Piazza di San Marco*. Three bronze pedestals with reliefs of sea-nymphs and tritons elaborately finished, one placed there by Paolo Barbo, a procurator of St. Mark, the others by Doge Loredano; all the work of Alessandro Leopardi. Date, 1501, 1505. M. North Italy, 9th ed.

VENICE (Italy). *Campanile of St. Mark*.—*The loggia*. Four bronze statues of Pallas, Apollo, Mercury, and Peace, cast by Sansovino. Date, 1540? M. North Italy, 9th ed.

VENICE (Italy). *Ch. of San Francesco della Vigna*. Small bronze statues of St. John and St. Francis in the holy water basin, by Alessandro Vittoria. Date, 16th century. M. North Italy, 9th ed.

VENICE (Italy). *Ch. of the Frari*. In the basins for holy water are two small bronze statues by Girolamo Campagna; that on the left represents St. Antony, that on the right Innocence. M. North Italy, 9th ed.

VENICE (Italy). *Ch. of San Giacomo di Rialto*. Bronze statue of St. Anthony the Abbot, by Girolamo Campagna, and one at the high altar of the patron saint, by Alessandro Vittoria. Date, 16th century? M. North Italy, 9th ed.

VENICE (Italy). *Ch. of SS. Giovanni e Paolo*. *Chapel of San Domenico*. Five bas-reliefs in bronze, representing the actions of San Domenico, the work of Camillo Mazza. M. North Italy, 9th ed.

VENICE (Italy). *The Campo in front of the Ch. of St. Giovanni e Paolo*. Equestrian bronze statue of Bartolomeo Colleoni, designed and modelled by Andrea del Verrocchio, and cast by Alessandro Leopardi, whose name can be traced in the inscription upon the girth beneath the horse's body: "Alexander Leopardus F. opus." This may be rendered "fuit opus." Date, 15th century. M. North Italy, 9th ed.

VENICE (Italy). *Ch. of San Giorgio Maggiore*. Bronze group of figures over the high altar by Girolamo Campagna. M. North Italy, 9th ed.

VENICE (Italy). *The Doge's Palace*. *The Scala Giganti*.—The steps are inlaid in front with a species of metal intarsiatura. *The courtyard*.—Two bronze openings of cisterns or puteali, one executed by Nicolo de Conti, the other by Alfonso Abborghetti. Date, 1556 and 1559. M. North Italy, 9th ed.

VERONA (Italy). *Cathedral*. Bronze statue of our Saviour,

by Giovanni Battista di Verona. Date, 1500? M. North Italy, 9th ed.

VERONA (Italy). *Ch. of San Fermo Maggiore*. The tomb of the Torriani was decorated with bronzes by Andrea Riccio or Briosco. A few ornaments, the bronze sphinxes, and the portraits of the Torriani are all that remains; the principal bas-reliefs were carried off to Paris. Date, 16th century. M. North Italy, 9th ed.

VERONA (Italy). *Ch. of San Zenone*. Bronze doors, consisting of a series of plates, 48 in all, fixed on a pine-wood frame; the reliefs on them represent, in the rudest style of art, scriptural subjects, and are perhaps amongst the earliest specimens, of Christian sculpture. M. North Italy, 9th ed.

VERONA (Italy). *Palazzo del Consiglio*. The Annunciation, in bronze, in front of this palace, is the work of Giovanni Campagna. M. North Italy, 9th ed.

VERSAILLES (France). *Gardens. Parterre d'Eau*. Two oval fountain basins, adorned with bronze statues. Date, 1690. *Parterres du Midi and du Nord*.—Circular fountains decorated with bronze figures of the rivers of France. *Allée du Tapis Vert. Bassin de Latone*.—Bronze figures by Marsy. *Bassin d'Apollon*.—Figure of Apollo cast by Treby. M. Paris, 1st ed.

VIENNA (Austria). *The Franzensplatz*. A colossal bronze statue of the Emperor Francis, erected by his son. At the corners of the pedestal are figures of Religion, Justice, Peace, and Fortitude, the whole by Marchesi, of Milan. M. South Germany, 9th ed.

VIENNA (Austria). *The Freitung*. Fountain, with five bronze figures by Schwanthaler, they representing Austria and the four principal rivers, the Danube, Vistula, Elbe, and Po, of the then Austrian dominions. Date, about 1840? M. South Germany, 9th ed.

VIENNA (Austria). *The Neumarkt*. Fountain, around the basin of which are four naked figures, representing the four principal rivers of the Archduchy of Austria—the Enns, Ips, Traun, and March—pouring their waters into the Danube, which is represented by a figure in the centre of the basin. They are of lead, and were executed by Raphael Donner, an artist of some merit. Date, 1736. M. South Germany, 9th ed.

VIZILLE (France). *The Château*. Bronze bas-relief of Lesdiguières, the Protestant commander, on horseback. Date, 1611-20. M. France, 8th ed.

WARSAW (Russia). *One of the Squares*. A colossal statue of Sigismund III., of bronze gilt. M. Russia, 2nd ed.

WEIMAR (Germany). *Before the Stadtkirche*. Bronze statue of Herder, by Schaller. M. North Germany, 14th ed.

WELLS (England). *Cathedral. North transept*.—A large lectern of brass, the gift of Dean Creighton, with an inscription round it. Date, 1660. *Choir*.—Brass altar-rail of modern work. M. English Cathedral, 1st ed.

WERBEN (Germany.) *Johanniskirche*. Five-branched late Gothic candlestick. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

WINCHESTER (England). *Cathedral*. On either side of the screen leading into the choir are bronze figures of James I. and Charles I., which formed part of the older screen. *North Chapel in the nave*.—A recumbent bronze statue of Weston, Earl of Portland, Charles the First's Lord High Treasurer. M. English Cathedrals, 1st ed.

WINCHESTER (England). *College*. Over the entrance of the great school is a statue in bronze of the founder, William of Wykeham, by Cibber. Walcott's Cathedrals of the United Kingdom, 1st ed.

WISMAR, near SCWHERIN (Germany). *Ch. of St. Mary*. Bronze font, within a railing of iron, wrought, it is said, by the Devil. M. North Germany, 14th ed.

WITTENBERG (Germany). *Schlosskirche*. Two tablets of bronze inserted in the pavement, mark the graves of Luther and his friend Melancthon. Monument of Frederick the Wise, with bronze statue, by Peter Vischer. Date, 1527. Bronze bas-relief of the coronation of the Virgin, also by Peter Vischer. Bronze gates from Quast's design. M. North Germany, 14th ed.

WITTENBERG (Germany). *Stadtkirche*. Bronze font by Herman Vischer. Date, 1457. M. North Germany 14th ed.; Lübke, Vorschule zum Kirchlichen, Kunst, 5th ed.

WITTENBERG (Germany). *The Market Place*. Beneath, a Gothic canopy of cast iron is a bronze statue of Luther by Schadow. Date, 1822. M. North Germany, 14th ed.

ST. WOLFGANG (Germany). *Before the Church*. Bronze fountain with bas-reliefs. Date, 1515. M. South Germany, 9th ed.

WÜRZBURG (Germany). *Cathedral*. Bronze font, with reliefs representing events in the life of our Saviour. The inscription round its upper edge gives the year of its completion. It is the work of one Meister Eccardus. Date, 1279. M. South Germany, 9th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

WÜRZBURG (Germany). *The Julius-Spital*. In front of the Hospital is a bronze statue by Schwanthaler of the founder, Julius Echter von Mespelbrunn, erected by the late King of Bavaria. Date, 1847. M. South Germany, 9th ed.

XANTEN (Germany). *Cathedral*. Three-branched late-Gothic candlestick. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

YORK (England). *Cathedral. Choir*. Brass eagle, the gift of Dr. T. Croft. Date, 1686. Walcott's Cathedrals of the United Kingdom, 1st ed.

ZAMORA (Spain). *Cathedral*. Metal screen orreja under the eastern arch of the crossing. Street's Gothic Architecture of Spain.

ZUTPHEN (Germany). *Ch. of St. Walburga*. Gothic font of copper. M. North Germany, 14th ed.

IRON WORK.

ALCALA (Spain). *Chapel in University*. A fine *reja*, or balustrade, wrought by the Vergaras, father and son. The rich cinque cento ornaments struggle between Pagan and Christian devices. Date, 1566-73. M. Spain, 3rd ed.

ALCALA (Spain). *Ch. of el Magistral*. An excellent *reja*, by Juan Frances. Date, 16th century. M. Spain, 3rd ed.

ANTWERP (Belgium). *Tower of the Cathedral*. At the foot is an old draw-well, covered with an elegant Gothic canopy of iron, the work of Quentin Matsys. The figure which surmounts the canopy is a knight in armour, with a glove in his hand, probably having reference to the glove market which was once held on this spot. Date, about 1480. M. North Germany, 14th ed.

ASTORGA (Spain). *Cathedral*. A fine *reja*. M. Spain, 3rd ed.

AUGSBURG (Germany). *The Three Moors Inn*. *Bed Chamber of Anthony Fugger*. A fine iron stove, ornamented with scenes from the wars of the Emperor Maximilian I. Date, 1532. M. South Germany, 9th ed.

AVILA (Spain). *Church of San Vicente*. *South aisle*. Very fine rich work in a "grille" round a side altar. It is possibly part of the old choir screen. Some similar work is to be seen in one of the windows of the apse. Street's Gothic Architecture in Spain.

BARCELONA (Spain). *Cathedral*. *Cloisters*.—Lock on screen; very elaborate ornament. *The Choir*.—Traceried handrail of staircase to pulpit, fringed at the top with fantastic ironwork, and the door of staircase cunningly and beautifully made of open ironwork. Date, latest age of Gothic. Street's Gothic Architecture in Spain.

BERLIN (Germany). *The Kreutzberg*. A Gothic cross of cast iron, 160 feet high, called Volks Deukmal, designed by Schinkel. Rauch and Tieck executed the statues of Prussian warriors in the niches, and the bas-relief medallion heads having reference to victories gained by the Prussians. The whole was cast in the royal iron foundry, and erected by the late king as a memorial of Prussia's recovery of independence from the French, and is thus inscribed: "The king to his people, who at his call nobly offered life and property to their country; a monument to the fallen, an acknowledgment to the living, an example to posterity." M. North Germany, 14th ed.

BOLOGNA (Italy). *Ch. of San Petronio*. The 9th chapel on the left has a handsome iron railing, erected by Antonio Barbaca and his wife Margherita Pepoli. Date, 15th century. M. North Italy, 9th ed.

BRAGA (Portugal). *Road to the Pilgrimage Chapel of the Bom Jesus*. Different chapels with iron gates. M. Portugal, 2nd ed.

BRESLAU (Germany). *Cathedral of St. John*. *The Lady Chapel*. Monument of Bishop Pretzlaus, the founder, a herse of iron, having lanterns in the angles and brasses. M. North Germany, 14th ed.

BURGO DE OSMA (Spain). *Cathedral*. *Capilla Mayor*. An excellent *reja*, the work of Juan Frances. Date, 1505. M. Spain, 3rd ed.

BURGOS (Spain). *Cathedral*. A massive and elaborate *reja del coro*, the work of Juan Bautista de Celma, given by Cardinal Zapata, whose cauting arms, boots and shoes, mark the place. The *reja* of the transept was wrought in 1723, for the archbishop M. F. Navarrete, by a lay monk named Pedro Martinez; but these railings, beautiful in themselves, over-imprison the cathedral. *Capilla del Condestable*.—A lofty and superb *reja*, with a santiago crowning the gate of the entrance. This railing is indeed a master-

piece of Christobal de Andino, a native of Burgos: it is now dimmed by age and neglect. Date, 1523. The lock and the kneeling figures holding a shield are quite à l'antique and very fine. Date, 1602. M. Spain, 3rd ed.

BURGOS (Spain). *Church of San Esteban*. Lectern, just not Gothic; curious. Street's Gothic Architecture of Spain.

BURGOS (Spain). *Church of San Gil*. Pulpit and canopy, both of very late date. The traceries are cut out of two plates of iron, and the iron work is in part gilded. Street's Gothic Architecture of Spain.

BURGOS (Spain). *Convent of Miraflores*. The fine *reja* is by Francisco de Salamanca. Date, 16th century. M. Spain, 3rd ed.

CACERES (Spain). *Ch. of Santiago*. A fine *reja*. Date, 1563. M. Spain, 3rd ed.

CANTERBURY (England). *Cathedral*. The work of the windows is observable from the elegance and variety of pattern. Walcott's Cathedrals of the United Kingdom, 1st ed.

CANTERBURY (England). *Cathedral*. *Trinity Chapel*. Railings round the tombs of Henry IV. and of Edward the Black Prince, apparently of the same age and wrought by the same workman, as shown by the ornamental details. M. English Cathedrals, 1st ed.

CHESTER (England). *Cathedral*. *Vestry in North Transept*. Chest covered with beautiful work. Date, 13th century. Walcott's Cathedrals of the United Kingdom, 1st ed.

CHICHESTER (England). *Cathedral*. *Sacristy*.—Work decorating oak chest. *Choir*.—Modern screens corresponding in design with some fragments of ancient screens found on removing the galleries. Date, 13th century? M. English Cathedrals, 1st ed.

CORDOVA (Spain). *Cathedral*. *Capilla de Villaviciosa*. A paltry *reja* rails off the tomb of the constable Conde de Oropesa. M. Spain, 3rd ed.

CUENCA (Spain). *Cathedral*. The splendid *reja* is the work of Hernando de Arenas. *The Capilla de los Apostoles*.—A good *reja*. *Capilla de San Juan*.—A fine Corinthian *reja*, with cherubs and armorial shields. *Chapel of the Muñoz family*.—A good *reja*. *Capilla de los Caballeros*.—An excellent *reja*. Date of *reja del coro*, 1557. M. Spain, 3rd ed.

DORTMUND (Germany). *Catholic Church*. Chandelier, with figures of the twelve apostles under baldachins. Date, 15th century. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

DRESDEN (Germany). *The Green Vault (Das grüne Gewölbe)*, 1st room. A statue of Charles II. of England on horseback, in the character of St. George, cut out of a piece of solid cast iron. M. North Germany, 14th ed.

ELY (England). *Cathedral*. *Bishop West's Chapel*.—The original work of the doors is remarkable. *Choir-aisles*.—The gates are modern, very rich and excellent in design. The flowers and corn in the upper part of that leading into the south aisle, coloured and gilt, is specially remarkable. Date, 16th century. M. English Cathedrals, 1st ed.

THE ERZBERG (Germany). *The Summit*. An iron cross, 24 feet high, cast at Mariazell, erected by the late Archduke John. A votive painting by Schnorr has been enclosed in it. M. South Germany, 9th ed.

ESSEN (Germany). *Johanniskirche*. Altar, with press for relics, closed with a trellis of gilt iron work. Date, 14th century. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

FELDKIRCH (Germany). *Parish Church*. An iron pulpit. M. South Germany, 9th ed.

FIESOLE near FLORENCE (Italy). *Cathedral*. An iron railing, executed by Petruccio Betti, of Sienna. Date, 14th century. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of Santa Croce*. The Rinuccini Chapel is separated from the body of the sacristy by a handsome iron railing. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of San Miniato*. *The Crypt*. The altar is enclosed within an elegant iron railing made by Petruccio Betti of Sienna. Date, 1338. M. Central Italy, ed.

FLORENCE (Italy). *Ch. of La Santa Trinità*. The fourth chapel on the right is enclosed by very beautiful iron gates. M. Central Italy, 5th ed.

GRAFENBERG (Germany). A colossal lion of iron, from the design of Schwanthaler. M. South Germany, 9th ed.

GRANADA (Spain). *Cathedral*. *Capilla de los Reyes*. A superb reja of iron partly gilt, made by el Maestro Bartolomé, whose name is near the keyhole. Date, 1522. M. Spain, 3rd ed.

GUADALUPE, Convent of (Spain). *Chapel*. The superb reja del coro which divided the monks from the populace is a masterpiece of Francisco de Salamanca and Juan de Avila. M. Spain, 3rd ed.

HEREFORD (England). *Cathedral*. Very good modern work covering the doors of the north porch, designed by Mr. Cottingham, jun., and executed by Messrs. Potter, of London. The hinges alone cost 140*l*. *South Aisle*.—Cloister door covered with good modern work by Potter. *North Aisle*.—Original work protecting Bishop Booth's monument, banded with shields and heraldic ornaments. Date, 1535? Magnificent choir-screen of wrought iron-work painted and gilt, executed by Messrs. Skidmore, of Coventry, from the designs of Mr. G. G. Scott. *Choir*.—A superb corona of wrought iron, by Skidmore, coloured in the same manner as the screen. Date, about 1850. M. English Cathedrals, 1st ed.

HEREFORD (England). *Cathedral*. *Audley Chapel*. Excellent sample of work on door leading to staircase. The lock bears Bishop Audley's arms. Good old work on a door between the cloister and the chapter-yard. Date, 1501. M. English Cathedrals, 1st ed.

KULM (Germany). *Side of the road*. A monument erected by the Austrian army to the memory of their commander at the battle of Arbesau. It is a single iron pyramid, surmounted by the Austrian double-eagle, with the Bohemian lion at the base, and the arms and portrait of Count Colloredo in relief in the centre. M. South Germany, 9th ed.

LEON (Spain). *Plaza San Marcello*. *Casa of Alonzo Guzman*. A profusion of fine iron railing and balconies. M. Spain, 3rd ed.

LICHFIELD (England). *Cathedral*. The modern doors of the central portal are covered with rich and graceful ancient work. Date, 13th century? M. English Cathedrals, 1st ed.

LINCOLN (England). *Cathedral*. The fencing and gates which separate the choir from the transept are ancient and very good, with the exception of their cresting which is not so old. M. English Cathedrals, 1st ed.

LISBON (Portugal). *Palace of the Necessidades*. *Salle d'Armes*. A repoussé work coffer on chimney piece. M.S., by J. C. Robinson, of Works of Art in Portugal, 1866.

LONDON (England). *Westminster Abbey*. *The Pya Chamber*. An oak chest with iron-work of very good character. A beautiful piece of work, overhanging the tomb of Queen Eleanor, by Master Thomas de Leghtone. Date, 1294. Railing round Archbishop Langham's effigy. Grille or screen of the chantry of Henry V. The smith was Roger Johnson, of London. *Henry VII.'s Chapel*.—One or two good door handles. Date, 1503-9. Date, 13th century. Scott's Westminster Abbey, 2nd ed.

LOUVAIN (Belgium). *Cathedral*. In front of the rood-loft hangs a 12-branched chandelier of wrought iron, the work of Quentin Matsys. At the west end of the nave, the font has an elaborate Gothic crane of iron attached to the wall for the purpose of supporting the cover, now removed. Date, about 1480. M. North Germany, 14th ed.

LUGCA (Italy). *Cathedral*. A cresset, a species of vessel composed of iron bars, suspended from the vaulting of the nave. *Chapel of the Sacrament*.—The iron railing round this chapel is very beautiful. *Chapel containing the "Volto Santo di Lucca"*.—Very handsome gilt iron gates before this sanctuary. M. Central Italy, 5th ed.

LUCERNE (Switzerland). *Stiftskirche*. Grating. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

MADRID (Spain). *Ch. of San Andres*. A small reja in the *presbiterio*. M. Spain, 3rd ed.

MADRID (Spain). *Ch. of Santa Maria de la Almudena*. A tolerably fine reja, almost the only one in Madrid. M. Spain, 3rd ed.

MADRID (Spain). *The Jardin Botanico*. A fine iron railing fencing it in. M. Spain, 3rd ed.

MAGDEBURG (Germany). *Cathedral*. *Chapel at the west end*. An iron screen of ancient work. M. North Germany, 14th ed.

MECHLIN (Belgium). *The Grande Place*. A statue surrounded by elegant iron-work. M. North Germany, 14th ed.

MEDINO DEL CAMPO (Spain). *Ch. of San Antolin*. A good iron reja. M. Spain, 3rd ed.

MEDINA DE RIOSECO (Spain). *Ch. of Santa Maria*. A plateresque reja, made by Francisco Martinez. Date, 1553. M. Spain, 3rd ed.

MESSINA (Italy). *Palazzo di Città*. Handsome iron gratings filling the spaces between the columns on the ground floor. M. Sicily, 1st ed.

MONSERRAT, Convent of (Spain). *Chapel*. A magnificent reja, by Christobal de Salamanca. Date, 1578. M. Spain, 3rd ed.

MOSCOW (Russia). *The Cathedral Place*. A lofty and magnificent iron grating erected by the Emperor Nicholas. M. Russia, 2nd ed.

MURCIA (Spain). *The Plaza*. Highly worked iron balconies. M. Spain, 3rd ed.

NAPLES (Italy). *Ch. of Santa Maria Donna Regina*. Iron and brass railings, separating the different chapels from the nave, in very good taste. M. South Italy, 4th ed.

NORWICH (England). *Cathedral*. *Chantry of Bishop Nix*. Work on which the "Sacrificing bell" was hung. *South choir aisle*.—Lock on doorway opening into south transept, on it are the Prior's initials R. C., P. N. (Richard Castleton, Prior Norwicensis). Date, 16th century. M. English Cathedrals, 1st ed.

NOVGOROD (Russia). *Bridge in the centre of the town*. An iron railing ornamented with a profusion of gilded eagles and warlike trophies. M. Russia, 2nd ed.

ORISTANO (Island of Sardinia). *Houses*. Balconies surrounded with iron railings, bearing the arms of the Aragonese nobles who once inhabited the houses—they are sadly out of keeping with the present abandoned look of the place. M. Central Italy, 5th ed.

ORLEANS (France). *Musée*. Some elaborate iron work, locks, &c., with Gothic patterns, chefs-d'œuvre of the hammer and anvil. M. France, 8th ed.

OSMA (Spain). *Cathedral*. *Capilla Mayor*. The superb reja was wrought by Juan Frances, and at the cost of the princely primate of Toledo, Alonso de Fonseca. Date, 1505. M. Spain, 3rd ed.

OSNABRÜCK (Germany). *Cathedral*. Three cornered candlestick, used only on Good Friday. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

OVIEDO (Spain). *Cathedral*. A good *reja*. M. Spain, 3rd ed.

PALENCIA (Spain). *Cathedral*. Screens round the apse and across the Capilla Mayor, made by Christóbal Andino. Date, 1530. Street's *Gothic Architecture in Spain*; M. Spain, 3rd ed.

PALERMO (Italy). *Cappella Palatina*. *The Archivio*. An iron door, curiously grated, and once gilt, but now painted. It is of very early date, and originally formed the grating to the window in the central apse, now blocked up. M. Sicily, 1st ed.

PAMPLONA (Spain). *Cathedral*. *Capilla de la Santa Cruz*. A fine ancient iron palisado, a relic from the battle of las Navas de Tolosa. Date, 12th century. M. Spain, 3rd ed.

PAMPLONA (Spain). *Cathedral*. *The Choir*.—The *reja* is of wrought iron, old but with a Renaissance cresting. The *reja* in front of the Capilla Mayor is much finer; it is of wrought iron and of alternately plain and twisted vertical bars. What the lower part lacks in ornament the cresting more than atones for; it is unusually ornate, consisting of interlacing ogre arches, with crocketed pinnacles between them, all very elaborately hammered up. The horizontal bars and rails are also covered with traceries in relief, and at regular intervals on these there are small figures under canopies. The total height of this screen is not less than thirty feet. *North Transept*.—The door has an unusually fine example of a latch handle or closing ring; the handle has writhing serpents round it, and the plate is perforated all over with rich flamboyant traceries. Street's *Gothic Architecture in Spain*; M. Spain, 3rd ed.

PARIS (France). *Cathedral of Notre Dame*. The choir is separated from the nave by an iron railing. M. Paris, 1st ed.

PARIS (France). *Louvre*. *Salle des Bronzes Antiques*. The gates which close this fine hall are fine specimens of iron work, and were discovered in a neglected state in the château of Maison Lafitte, in the time of Louis Philippe. M. Paris, 1st ed.

PARIS (France). *Palais de Justice*. The east front of the building has a very handsome iron railing before it. M. Paris, 1st ed.

PARIS (France). *Parc de Monceau*. The gates by which it is entered are very handsome specimens of modern iron work. M. Paris, 1st ed.

ST. PETERSBURGH (Russia). *Preobrajensky Church*. The railing that surrounds the churchyard is formed of Turkish and French cannon. Every three of those three hundred cannon, one large and two smaller, mounted on a granite pedestal with their mouths pointed downwards, form a column. Around the cannon, chains of different thickness, gracefully twined, are hung like garlands between the columns; on the summit of each is enthroned a Russian double eagle of iron, with expanded wings. M. Russia, 2nd ed.

ST. PETERSBURGH (Russia). *The Smolnoi Church*. A high and beautifully designed iron grating, whose rails or rather pillars are wound round with wreaths of vine leaves and flowers in iron work. M. Russia, 2nd ed.

ST. PETERSBURGH (Russia). *Palace of the Grand Duke Michael*. An iron grille, the design of which is a model of good taste, divides the inner from the outer court. M. Russia, 2nd ed.

PLASENCIA (Spain). *Cathedral*. A fine open-worked railing. The *reja*, in which the Assumption figures is a master-piece of Juan Bautista Celma. Date, of *reja*, 1604. M. Spain, 3rd ed.

PORTO (Portugal). *Rua das Ortas*. Richly gilt and painted balconies. M. Portugal, 2nd ed.

REVAL (Russia). *Church of St. Nicholas*. Massive iron gates, enclosing the chapels of some of the chief nobility. M. Finland, 2nd ed.

ROCHESTER (England). *Cathedral*. *Eastern aisle of north-east transept*. Railing round Bishop Sheppey's monument with his initials J. S. The large branching finials are good. Date of railing, about 1360. M. English Cathedrals, 1st ed.

ROUEN (France). *Cathedral*. *Sacristy*. A fine wrought-iron door. Date, 15th century? M. France, 8th ed.

SALISBURY (England). *Cathedral*. The Hungerford Chapel, interesting as an example of early iron-work has suffered serious degradation. The upper part is entirely of iron with the projections gilt. Date, 1429. M. English Cathedrals, 1st ed.

SANTIAGO (Spain). *Cathedral*. The *reja* of the high altar is the work of Juan Bautista Celma? Date, 1563. M. Spain, 3rd ed.

SANTO DOMINGO DE LA CALZADA. (Spain). *Cathedral*. *Chapel of the Magdalen*. The *reja* is a fine specimen of the plateresque. M. Spain, 3rd ed.

SEGOVIA (Spain). *Cathedral*. The high altar is enclosed by lofty iron railings relieved by gilding, somewhat after the exquisite *purcloses* of the Certosa of Pavia. M. Spain, 3rd ed.

SEGOVIA (Spain). *Santa Cruz, or Dominican Convent*. A *reja* given by Philip II. Date, 1557. M. Spain, 3rd ed.

SEVILLE (Spain). *Cathedral*. The choir is railed off by a fine *reja* or railing, the work of Sancho Muñoz. Date, 1519. M. Spain, 3rd ed. Before the high altar are the two pulpits and the *reja principal* made in 1518 by the lay Dominican Francisco de Salamanca; those at the side are by Sancho Muñoz, 1518, and are first-rate specimens. *The Capilla Real*.—The *reja* is of the bad period of Carlos III., 1760? *Capilla de San Pedro*.—The lock of the grating "Cerojo de la Reja" is the work of Cordero. M. Spain, 3rd ed.

SEVILLE (Spain). *Ch. of San Julian*. The *rejas* are made of votive chains of captives supposed to have been delivered by the Virgin. M. Spain, 3rd ed.

SEVILLE (Spain). *Museo*. At the entrance is the elaborate iron cruz which stood formerly in the Cerrageria, and is the work of Sebastian Conde. Date, 1692. M. Spain, 3rd ed.

SIGNENZA (Spain). *Cathedral*. *Chapel of Santa Catalina*. A delicate plateresque *reja*. In the Capilla de San Francisco Xavier, another excellent *reja*. M. Spain, 3rd ed.

TARRAGONA (Spain). *Cathedral*. The iron-plated doors, the strange hinges, knockers, and copper *bulles*, were added by Archbishop Gonzalo, as his arms denote. The *reja del coro* is fine. Date, 1456. M. Spain, 3rd ed.

TERNEL (Spain). *Cathedral*. A fine *reja del coro*. M. Spain, 3rd ed.

TOLEDO (Spain). *Cathedral*. The *reja* is of cinquecento taste, and the work of Domingo de Cespedes. In the Capilla de la Adoracion de los Santos Reyes is a *reja* with twisted bars. M. Spain, 3rd ed.

TOLEDO (Spain). *Cathedral*. Two screens or *rejas* east of the choir and west of the Capilla Mayor. The great iron screen outside the north transept is an earlier work and fine in its way. It is the work of Francisco de Villalpando. Date, 1548. Street's Gothic Architecture in Spain; M. Spain, 3rd ed.

TOLEDO (Spain). *Convent of San Juan de la Penitencia*. A good *reja*. M. Spain, 3rd ed.

TORROSA (Spain). *Cathedral*. The beautiful *reja del coro* was raised by Bishop Gaspar Punter, and is enriched with jaspers and Berrugnete details. The iron *reja* to the high altar is equally remarkable. M. Spain, 3rd ed.

TURIN (Italy). *The Royal Palace*. The fine iron railing and gates which separate it from the Piazza are from designs by Palagi. M. North Italy, 9th ed.

TZARSKO SELO, near ST. PETERSBURGH (Russia). *Palace*. The entrance is covered with iron bas-reliefs from Egyptian scenes, taken from the classical work of Denon on that country. M. Russia, 2nd ed.

VALLADOLID (Spain). *Cathedral*. The interior is disfigured by an over-sized reja. M. Spain, 3rd ed.

VERONA (Italy). *Palazo Catarinetti*. A balcony at the corner of the street is very handsome. Date, 15th and 16th centuries. M. North Italy, 9th ed.

VERONA (Italy). *Tombs of the Scaligers, close to the Ch. of Sta. Maria l' Antica*. A small churchyard, enclosed by a beautiful iron railing or trellis-work, consisting of open quatre-foils, in the centre of each of which is the *scala*, or ladder, the armorial bearings of the family. *The tomb of Can Signorio*.—The basement is surrounded by an iron trellis, of richer pattern than that of the rest of the cemetery. M. North Italy, 9th ed.

VREDEN (Germany). *Parish Church*. Chandelier of six segments, joined together by a pierced bar, through a carved wood figure of the Virgin, under a six-sided Gothic baldachin, while on the double edge stand statuettes of the 12 Apostles under small baldachins. It is the work of Gert Bültink. Date, 1489. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

WELLS (England). *Cathedral. Chapel of St. Calixtus*.—Remarkable work, which formed part of the original chantry of Bishop Beckington, and now divides this chapel from the choir-aisle. Date, 15th century. *South choir aisle*.—The monument of Bishop Beckington is enclosed in iron-work decorated with small heads. *North choir aisle*.—A door covered with fine old iron-work. *The Vicar's College*.—Common hall; curious huge fire-dogs and irons. Date, about 1340. M. English Cathedrals, 1st ed.

WINCHESTER (England). *Cathedral. Silkested's Chapel (1498–1524)*. The iron-work in this chapel is very beautiful, but of a later character than the chapel. M. English Cathedrals, 1st ed.

WISMAR (Germany). *Ch. of St. Mary*. A railing of iron round the font, wrought, it is said, by the devil. M. North Germany, 14th ed.

WÖBBELIN, near SCHWERIN (Germany). *On the road to Schwerin*. A cast-iron monument to Körner, the German Tyrtæus, poet and warrior, who fell in action near Gadebusch, fighting against the French, a few hours after composing his celebrated *Schwerdtlied*. His remains rest under an oak, where they were interred by his brothers in arms, and a monument of cast-iron marks his grave. Date, 1813. M. North Germany, 14th ed.

WÜRZBURG (Germany). *Royal Palace*. Three gates leading into the gardens, are fine specimens of iron-work. M. South Germany, 9th ed.

XATIVA (Spain). *The Collegiate of San Felin*. The reja de la coro, in black and gold, is fine. M. Spain, 3rd ed.

YORK (England). *Cathedral. Inner Vestry*. Ancient cope chest with iron scroll patterns. Wallcott's *Cathedrals of the United Kingdom*, 1st ed.

ZAMORA (Spain). *Cathedral*. Ancient choir lectern. Western screen. Date, 1400. Old metal screen, or reja, under the eastern arch of the crossing, has two iron pulpits projecting from its western face. Street's *Gothic Architecture of Spain*.

ZARAGOZA (Spain). *The old Cathedral*. A magnificent reja del coro, with figures, masks, and bold scroll-work. The chapels are generally enclosed in their own *purclose* or reja; among these *rejas* that of San Gabriel, although dark,

is of excellent plateresque. *Capilla de San Miguel*.—An excellent *reja*. M. Spain, 3rd ed.
 ZARAGOZA (Spain). *El Pilar, the new Cathedral*. A superb *reja del coro*, the masterpiece of Juan Celma. The Sanctum Sanctorum, or Chapel of the Pilar, has a gilt *reja*. Date, 1574. M. Spain, 3rd ed.
 ZUTPHEN (Germany). *Protestant Ch. of St. Walburga*. A Gothic chandelier of iron gilt, over one of the monuments

WOOD WORK.

ABBEVILLE (France). *Ch. of St. Wolfrau*. Central door curiously carved. M. France, 8th ed.

ABERDEEN (Scotland). *Cathedral*. Flat ceiling, very richly carved, gilded and coloured, panelled in saltiers and squares, with flowered crosses of elegant design, and heraldic bearings of kings, ecclesiastics, and laymen; for the blazoning James Wintoun, of Angus, received 8*l*. Scots from Bishop Gawain, Dunbar. Beautifully carved pulpit, all that remains of the fine carved work destroyed by the Covenanters in 1649. Date, 1515-1531. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

ABERDEEN (Scotland). *King's College. Library*.—Richly carved ceiling. *Chapel*.—Open screen, and a double range of canopied stalls, exquisitely carved, infinite in variety of design, and of extreme delicacy. Date, 16th century. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

ADMONT (Styria). *Monastery, Church in*. Carved bas-reliefs. M. South Germany, 9th ed.

AGRAM (Hungary). *Cathedral*. The carved altar-piece (reredos), is the work of a Munich artist. M. South Germany, 9th ed.

AIX (France). *Cathedral of St. Sauveur*. The carved cedar doors merit notice; the bas-reliefs upon them represent the Twelve Theological Virtues (or the Sibyls), and the Four Greater Prophets below; the ornaments, a mixture of Gothic and Renaissance, are very delicately executed. Date, 1503. M. France, 8th ed.

ALCALÁ DE HENARES (Spain). *Church*. Organ in good Gothic style. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

ALCALÁ DE HENARES (Spain). *Ch. of el Magistral*. Elaborate silleria del coro. M. Spain, 3rd ed.

ALCALÁ DE HENARES (Spain). *Chapel of the University*. An elaborate *retablo*. M. Spain, 3rd ed.

ALCALÁ DE HENARES (Spain). *Hermitage of la Vera Cruz. Church*. A *retablo* given to it by Pedro Gumiel. Date, 1492. M. Spain, 3rd ed.

ALJAMES (Spain). *Parish church*. A good *retablo*. M. Spain, 3rd ed.

ALOST (Belgium). *Ch. of St. Martin*. The choir stalls are by Geerts, of Louvain. M. North Germany, 14th ed.

ALT-BREISACH near FREIBURG (Germany). *Minster of St. Stephen*. A beautiful carved altar screen. The central compartment is occupied by the Coronation of the Virgin, a very masterly work of art, with the monogram of the sculptor Hans Leifrink, or Leychman. The left-hand shutter bears the representation of the patron saints of the town; the right hand is occupied by St. Stephen and St. Lawrence. Below the centre the four Evangelists are grouped. The whole is surmounted by pinnacles, that in the centre reaching up to the roof. Date, 1526. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

ALTENBURG (Germany). *The Gothic Church (Stift St. Georg)*. Exquisitely carved stalls. Date, 1412. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

AMIENS (France). *Cathedral*. 116 stalls in the choir, elaborately carved. In variety of invention and delicacy of
17377.

execution there is nothing finer of the kind in Europe. The bas-reliefs represent subjects from Holy Writ, the Life of the Virgin, &c.; the ornaments, foliage of the vine and other plants. The carvers were Arnoult Boullin and Alexandre Huet, menuisiers of Amiens. Date, 1520. Condition, excellent. M. France, 8th ed.

AMSTERDAM (Holland). *The Nieuwe Kerk*. A splendidly carved pulpit, with its huge sounding-board, executed by Albert Vincken Brinck. Date, 1649. M. North Germany, 14th ed.

ANNABERG (Bohemia). *Ch. of St. Anne*. A carved pulpit with bas-reliefs, coloured, distributed round the interior. Date, 1520. M. South Germany, 9th ed.

ANGERS (France). *Ch. of St. Serge*. A finely carved spiral staircase; every panel contains a different sculpture and composition. M. France, 8th ed.

ANGERS (France). *House in the Place behind the Cathedral*. Curious carvings. M. France, 8th ed.

ANTWERP (Belgium). *Cathedral*. The stalls in the choir, designed by Professor Geerts, of Louvain, and executed by Durllet, of exquisite Gothic tabernacle work, foliage, &c., interspersed with figures of saints, apostles, and scriptural groups, are remarkable for their elaborate execution. Only one quarter of them is completed. The pulpit carved by Verbruggen is a singular tasteless piece of workmanship, representing Europe, Asia, Africa, and America; while the upper part consists of twining shrubs and interlaced branches of trees with various birds, mostly specimens unknown to nature. M. North Germany, 14th ed.

ANTWERP (Belgium). *Ch. of St. Andrew*. A carved pulpit, representing Andrew and Peter called from their boats and their nets by our Saviour, executed by Van Hool, the figures by Van Gheel. M. North Germany, 14th ed.

ANTWERP (Belgium). *Ch. of St. Jacques*. Carved decorations. M. North Germany, 14th ed.

ANTWERP (Belgium). *Ch. of St. Paul*. The wood work in this church is remarkably fine; there are eight or ten finely-ornamented confessionals. M. North Germany 14th ed.

AOSTA (Italy). *Cathedral*. The stalls in the choir are carved. Date, 14th century. M. Piedmont and Savoy, 10th ed.

ARANDA (Spain). *Church*. The door of the south portal has good carved panels. M. Spain, 3rd ed.

ARMAGH (Ireland). *Cathedral. Choir*. Canopied throne of oak. Walcott's Cathedrals of the United Kingdom, 1st ed.

ASCOLI (Italy). *The Duomo, the Sacristy in*. Some presses in tarsia work. Date, 1565. M. Central Italy, 5th ed.

ASSISI (Italy). *Ch. of St. Francis. The Lower Church. Sacristy*. Several handsome presses, in which were preserved the treasures of the church. Date, 17th century. M. Central Italy, 5th ed.

ASSISI (Italy). *Ch. of St. Francis. The Upper Church*. The choir is remarkable for its 102 stalls, admirably carved and ornamented with intarsia work, by Domenico da S. Severino. Date, middle of the 15th century. M. Central Italy, 5th ed.

ASTORGA (Spain). *Cathedral*. The elaborate *silleria del coro* are carved in the tedesque style of Rodrigo Aleman. The ridiculous drummers, women, and monsters, which ornament the organ, contrast strangely with the venerable saints and bishops in the stalls. The retablo is by Gaspar Becerra. It is divided into three parts, the framework of the second story is supported by Berruguete pillars; the second tier has

fluted columns and enriched bases; the third, pilasters in black and gold. The carvings represent subjects from the life of the Saviour and Virgin; the Pietà, the Ascension, and Coronation of the Santissima. The fine recumbent figures and Michael Angelesque "Charity" are very fine. These carvings are very Florentine and muscular. Date of retablo, 1569. M. Spain, 3rd ed.

AUCH (France). *Cathedral*. The carved work in the choir is very remarkable, and scarcely surpassed in France. At the back of the stalls are well executed figures of virtues, &c., in bas-relief, enclosed in niches and canopies of elaborate workmanship. Date, 1525-7. M. France, 8th ed.

AUGSBURG (Germany). *Cathedral*. Finely carved stalls. Date, 15th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

AUGSBURG (Germany). *The "Drei Mohren" Inn*. The ceiling of the banqueting room is of cedar, dark brown, massive, and deeply pannelled. M. South Germany, 9th ed.

AVILA (Spain). *Cathedral*. A retablo of the time of Ferdinand and Isabella divided into many compartments, each with a rich canopy, and filled with paintings. The silleria del coro was excellently carved by Cornielis, with an infinity of saints and small figures. The backs are inlaid with a dark wood called texo, which grows on the neighbouring hills of Las Navas. Date, 1508; of silleria, 1536-47. M. Spain, 3rd ed.

AVILA (Spain). *Convent of Santo Tomas. Chapel*. The silleria is delicately carved. M. Spain, 3rd ed.

AVILA (Spain). *Church of San Vicente*. The arches on either side, or the great western porch, are filled in with open trellis-work wood screens. The effect is extremely good. Street's *Gothic Architecture in Spain*.

AZAY-LE-RIDEAU (France). *Château*. A bed, supported in the four corners by carved figures, is of very elaborate Gothic workmanship. M. France, 8th ed.

AZAY-LE-RIDEAU (France). *Château*. The carvings of the staircase and the wall are very elegant, the latter being partly pannelled, and the compartments filled with diversified patterns. The interior contains a bed, supported in the four corners by carved figures, which is of elaborate Gothic workmanship. The carvings in the château have been thought worthy of Jean Goujon. Date, 16th century. M. France, 8th ed.

AZPEITIA (Spain). *Ch. of San Sebastian*. A heavy statue of the tutelary, carved by one Pedro Michel. M. Spain, 3rd ed.

AZPEITIA (Spain). *Jesuit College. Church*. The chapel in which Loyola recovered from his wounds received at Pamplona, is ornamented with bold carvings, some gilt and painted illustrating the authentic marvels and subjects in his life. M. Spain, 3rd ed.

BAMBERG (Germany). *Cathedral*. The stalls are curiously carved. M. South Germany, 9th ed.

BAR-SUR-AUBE (France). *Ch. of St. Maclon*. A curious altar-piece, carved and gilt. M. France, 8th ed.

BARCELONA (Spain). *Cathedral*. The organs are of sober coloured wood, with Saracens' heads beneath. M. Spain, 3rd ed.

BARCELONA (Spain). *Cathedral. The Choir*. Stalls and canopies of a very rich and delicate character. The lower range were made by Matias Bonife. Date, 1457. The pinnacles of the upper stall by Miguel Loquer. Date 1483. Carved oak pulpit corbelled out at the east end of the north range of stalls. Street's *Gothic Architecture in Spain*; M. Spain, 3rd ed.

BASLE (Switzerland). *English chapel in the "Three Kings" Hotel*. Pannelling of wood work which formerly lined the chapel of the Abbot of St. Gall. M. Switzerland, 10th ed.

BASLE (Switzerland). *The Rathhaus. Great Council room.* Walls and roof ornamented with numerous reliefs carved in wood, by Mat. Giger. Date, 1609. M. Switzerland, 10th ed.

BAYEUX (France). *Cathedral.* Stalls of oak, well carved. M. France, 8th ed.

BEAUVAIS (France). *Cathedral.* The portal of the north transept retains its original carved doors. M. France, 8th ed.

BENAVENTE (Spain). *Ch. of San Antolin.* A retablo containing a fine Crucifixion, which is attributed to Juan de Juni. Date, about 1585? M. Spain, 3rd ed.

BERCHTESGADEN (Germany). *Church.* Carvings in wood. M. South Germany, 9th ed.

BERGEN (Norway). *Ch. of St. Mary.* The altar-piece is of high antiquity, and a very elaborate and fine specimen of the carving of the period at which it was executed. It is probably of Dutch workmanship. There are also several other fine specimens of carving. M. Norway, 3rd ed.

BERGEN (Norway). *Museum.* A most elaborately and beautifully carved oak bedstead of Dutch manufacture, given, upwards of 200 years since, by a young Englishwoman to a family here in return for their great kindness to her, and presented by their descendants to the Museum. Date, about 1650? M. Norway, 3rd ed.

BERLIN (Germany). *New Museum.* A rich and elaborately ornamented cabinet, called the Pomeranian Chest, made at Augsburg for Philip II., Duke of Pomerania, and is a mine of art in itself. Date, 1617. M. North Germany, 14th ed.

BERLIN (Germany). *New Museum.* A head carved in wood, by Albert Dürer; also a minute carving of the whole of the life of Christ. Date, about 1500? M. North Germany, 14th ed.

BERNE (Switzerland). *Minster.* The stalls of the choir are well carved with figures of the Apostles on one side, and Prophets on the other. M. Switzerland, 10th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

ST. BERTRAND DE COMMINGES (France). *Church.* The choir and organ are ornamented with carvings of remarkable excellence, executed in the Renaissance style. Date, 1535. M. France, 8th ed.

BLAUBEUREN, near ULM (Germany). *Church.* A bishop's throne, stalls in the choir, and an altar-screen nearly 40 feet high, with figures of the twelve apostles, closed in front with double doors, also carved with figures, and the work of George Syrlin of Ulm. The inner central frame is occupied with statues in niches of the Virgin and Child, with five saints. On either side the Nativity and Adoration of the Magi in bas-relief. It is one of the finest and most elaborate wood carvings in Germany. Four subjects on the exterior of the screen represent the history of the Passion, sixteen within, the history of John the Baptist. Date of the figures on the screen, 1470; of the screen, 1493. M. South Germany, 9th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

BLOIS (France). *House in the Rue Pierre de Blois.* An elaborately carved staircase representing St. George and the Dragon, with a central balustrade corded to the top, and compartments filled with various compositions. M. France, 8th ed.

BOLOGNA (Italy). *Ch. of San Domenico.* The stalls of the choir present interesting examples of intarsia work, by Fra Damiano da Bergamo and by Fra Antonio Asinelli, both Dominican friars; the subjects are taken from the Old and New Testaments. *The Sacristy.*—The tarsia work of the armadie or presses, and of the entrance door, are by the same artists. The large statues of the Virgin and of

San Domenico are of cypress wood. Date, 15th century. M. North Italy, 9th ed.

BOLOGNA (Italy). *Ch. of San Giacomo Maggiore. 34th Chapel.* A miraculous crucifix, the history of which can be traced as far back as the year 980. M. North Italy, 9th ed.

BOLOGNA (Italy). *Ch. of San Giovanni in Monte.* The tarsia work in the choir is by Paolo Sacca. In the 6th chapel on the left, is a figure of the Saviour, carved out of a single block of a fig tree; it is attributed to Pietro da Pavia. Date of tarsia work, 1525; of the figure of our Saviour, 1430. M. North Italy, 9th ed.

BOLOGNA (Italy). *Ch. of La Misericordia. 8th Altar.* A tabernacle, supported by four doctors of the church, is carved in cypress wood by Marco Tedesco, of Cremona, an able sculptor in wood, who also executed the ornaments of the organ and singing gallery. Date, 17th century. M. North Italy, 9th ed.

BOLOGNA (Italy). *Ch. of Santa Maria Maggiore.* The 3rd altar has a very ancient wooden crucifix. M. North Italy, 9th ed.

BOLOGNA (Italy). *Ch. of San Petronio. The 8th Chapel.*—The tarsia work, with some good arabesque ornaments in carving on the sides of the screen of this chapel, was formerly in the choir of the church of San Michele in Bosco, and was executed by Fra Raffaele da Brescia. *5th Chapel.*—The tarsia work beneath the altar was executed by Agostino da Crema. Date, 1495. On the pilaster between this and the next chapel, is a statue of Saint Petronius, believed to be the most ancient likeness of that saint extant, but it has been so altered by frequent restorations that little probably of the original countenance now remains. M. North Italy, 9th ed.

BOPPART (Germany). *Church.* Carved early Gothic stalls. Date, 14th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

BORDEAUX (France). *Ch. of St. Seurin.* The Gothic carving of the choir is curious, but sadly bedaubed with paint. Under the seats are numerous grotesque groups. M. France, 8th ed.

BOULOGNE (France). *Museum.* A bas-relief carved very elaborately, representing the Last Judgment. M. France, 8th ed.

BOURG, en BRESSE (France). *Ch. of Notre Dame.* At the back of the choir are 68 carved stalls, which deserve minute attention. Date, 16th century. M. France, 8th ed.

BOURGES (France). *Cathedral.* Carved doors. M. France, 8th ed.

BRAGA (Portugal). *Cathedral.* The stalls in the corallo of *lignum vitæ* are good specimens of cinquecento work. M. Portugal, 2nd ed.

BRAGA (Portugal). *Ch. of S. Benedict.* The roof is carved in 40 compartments, representing scenes from the life of S. John the Baptist and of our Lord. M. Portugal, 2nd ed.

BRAGA (Portugal). *Chapel of the Bom Jesus.* The altar piece which was carved in pine at Rome, represents the Crucifixion, and contains about 20 figures as large as life. A crucifix of ebony, inlaid with ivory, and called the Bom Jesus dos Navegantes, is much venerated by sailors. M. Portugal, 2nd ed.

BRAINE LE COMTE (Belgium). *Church of St. Gery.* An altar piece with rich carvings in the Renaissance style. Date, 1577. M. North Germany, 14th ed.

BRANDENBURG (Germany). *The Dom.* The high altar carved and painted, represents the Coronation of the Virgin, Peter, Paul, &c., figures life size. Date, 1518. M. North Germany, 14th ed.

BRANDHOF, half way up the hill of SEEBERG, Styria (Germany). *Chapel*. Tabernacle for holding the host (Sacramentshäuslein) beautifully carved out of cedar wood from Mount Lebanon—an Arabic document presented along with it by the Patriarch of Antioch, vouches for its authenticity. *Vault below the altar*.—On the right and left of the entrance are oratories richly ornamented with carved oak. M. South Germany, 9th ed.

BRANILIS near HUELGOAT (France). *Church*. Decorated with carvings. M. France, 8th ed.

BREDA (Holland). *Protestant Church*. In the choir are curious and well executed carvings, representing monks in ludicrous attitudes, intended to satirise the vices of the clergy. M. North Germany, 14th ed.

BREMEN (Germany). *Dom*. Some carved stalls in a side chapel. M. North Germany, 14th ed.

BRISTOL (England). *Cathedral*. *Choir*. Stalls originally decorated, have been restored and added to good ancient misereres with different grotesque subjects. Episcopal throne with good modern carving; also the principal seats. Modern altar, a table of carved wood. Date, 1515. M. English Cathedrals, 1st ed.

BRISTOL (England). *Ch. of St. Mary Redcliffe*. Good modern work erected under the conduct of Mr. Godwin. Walcott's Cathedrals of the United Kingdom, 1st ed.

BRIVIESCA (Spain). *Colegiata*. Retablo of Santa Casilda with images of St. Peter and St. Paul, by Becerra. In the chapel of the Marquises of Sopraga, the retablo of Santa Clara, by Quillen, is fine. Date, about 1566? 1523. M. Spain, 3rd ed.

BRÜCKENBERG (Germany). *Wooden Church*. Much curious carving particularly about the doors. M. North Germany, 14th ed.

BRUGES (Belgium). *Ch. of Notre Dame*. The pulpit is one of those specimens of elaborate carving, so common in the churches of the Netherlands. M. North Germany, 14th ed.

BRUGES (Belgium). *Chapelle du Sang de Dieu*. *Upper Chapel*. A pulpit with carved medallions. M. North Germany, 14th ed.

BRUGES (Belgium). *Hotel de Ville*. *The Public Library*. A remarkable Gothic roof of wood. M. North Germany, 14th ed.

BRUGES (Belgium). *Palais de Justice*, *Council Chamber in*. A magnificent chimney-piece, occupying one side of the room. Date, 1529. M. North Germany, 14th ed.

BRUGES (Belgium). *Hospital of St. John*. Reliquary or Chasse of St. Ursula, painted by Hans Memling. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.; M. North Germany, 14th ed.

BRUNSWICK (Germany). *Barfüßer or Bruder-Kirche*. The altar-piece, a triptych of carved wood painted, represents in the centre the Crucifixion, and in the shutters two canopied rows of saints. M. North Germany, 14th ed.

BRUSSELS (Belgium). *Church of St. Gerdule*. The carved pulpit (called Chaire de la Verité) is generally considered the masterpiece of Verbruggen. It represents Adam and Eve driven out of Paradise by the angel, who appears on one side of the globe wielding the flaming sword, while Death glides round with his dart from the opposite side. The pulpit itself is in the hollow of the globe, which is supported on the tree of knowledge of good and evil, and the tree of life teeming with fruit, and with various animals perched on their branches. Above the canopy stands the Virgin holding the infant Saviour, whom she is assisting to thrust the extremity of the cross in the Serpent's head. It was executed for the church of the Jesuits at Louvain: on

the Suppression of the order, Maria Theresa gave it in 1776 to this church. M. North Germany, 14th ed.

BRUSSELS (Belgium). *Ch. of St. Gerdule. Chapel of St. Sacrement des Miracles.* A beautiful modern carved altar. M. North Germany, 14th ed.

BRUSSELS (Belgium). *Museum in the Porte de Hal.* The carved cradle of Charles V., a rood-screen and five altarpieces. M. North Germany, 14th ed.

BURGO DE OSMÁ (Spain). *Cathedral.* The carved *silleria*, and an image of Santo Domingo who was once sub-prior here, are remarkable. M. Spain, 3rd ed.

BURGOS (Spain). *Cathedral.* The fine organs are by Juan de Argete. The *retablo*, composed of the classical orders, with the Salomonic or twisted spiral pillars, was put up by Archbishop Vela: the carved figures are somewhat lengthy. The emphatic image, that of the Virgin, was wrought by Miguel de Ancheta of Pamplona. This grand screen is the work of the brothers Rodrigo and Martin de la Aya or Haya. The tree of the Saviour's genealogy winds up like ivy. Many of the figures have unfortunately been mutilated and replaced by inferior hands. *The Capilla del Contestable.*—Good carved stalls. *The Capilla de San Enrique.*—The stalls are well carved, as are also the *atriles* or chorister's desks. *The Capilla de la Presentacion.*—Old *retablos* concealed by inferior work; the figures, however, of Santa Casilda and the saint on horseback are good. Date, of *retablo*, 1577-93; of image, 1578. M. Spain, 3rd ed.

BURGOS (Spain). *Cathedral. The Choir.* The stalls, screens, and fittings are all of early Renaissance work, very richly carved over the lower stalls with subjects from the New Testament, over the upper stalls with subjects from the Old Testament. Date, between 1497 and 1512. Street's Gothic Architecture of Spain; M. Spain, 3rd ed.

BURGOS (Spain). *Cathedral. The Capilla de la Presentacion.*—The organ and balustrade are good. *The Sacristia vieja* contains some good walnut carvings by Pedro Martinez; a grand doorway in the cloisters, carved in oak, with a noble panel of a crowned king is especially good. *The Capilla del Santisimo Cristo.*—This chapel contains the miraculous image El Cristo de Burgos. This crucifix, according to the chaplain, was carved by Nicodemus, out of supernatural materials; it appears to be graven out of Sorian pine, and to be earlier than Becerra or Hernandez. As a work of art it is admirable, and evidently modelled from a real corpse. Date, of walnut carvings, 1723; of miraculous image, before 1566? M. Spain, 3rd ed.

BURGOS (Spain). *Church of San Lesmes. Capilla Mayor.* A good *retablo* with excellent sculpture, relating to Santa Isabel and San Juan, inscribed M.R.S., i.e. Martines by whom it was executed. Date, 1560. M. Spain, 3rd ed.

BURGOS (Spain). *Church of San Nicolas.* The high altar and screen were given by the Polanco family. Date, 1412-1503? M. Spain, 3rd ed.

BURGOS (Spain). *Chapel of Miraflores. The Choir.* Stalls richly carved both in front and at the back, the work of Martin Sanchez. Date, 1480. Street's Gothic Architecture in Spain; M. Spain, 3rd ed.

BURGOS (Spain). *Hospital del Rey.* A finely carved oak door. M. Spain, 3rd ed.

BÜTZOW (Germany). *Stiftskirche.* Organ with carved ornamented case. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

CABRA (Spain). *Church of the Ermita Santa Ana.* A beautiful *paso* of the Virgin de la Soledad, ascribed to Juan de Mena. M. Spain, 3rd ed.

CACERES (Spain). *Church of Santa Maria.* A *retablo* carved by Maestre Guillen, with the assumption and coronation of Santa Maria. Date, 1556. M. Spain, 3rd ed.

CALCAR, near CLEVES (Germany). *Church*. Several elaborate altar-pieces, choir-stalls, &c., of carved oak, representing Scripture subjects and legends, of good execution, the productions of a school of art which flourished when Calcar was the seat of a great cloth trade. Some of these are the works of a family of carvers named Boegel. Date, 15th century. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

CALLOSA, near ORIHUELA (Spain). *Church*. Images carved by Franciso Zarcillo. Date, 1750? M. Spain, 3rd ed.

CANTERBURY (England). *Cathedral*. *North Transept*. Effigy of Archbishop Peckham in Irish oak. Date, 13th century. *West of Anselm's Chapel*.—Curious double canopy or tester of wood-work, above the tomb of Archbishop Kemp. Date, 15th century. *Chapter House*.—Roof of Irish oak, very rich and curious. Date, 15th century. M. English Cathedrals, 1st ed.

CANTERBURY (England). *Cathedral Choir*. Carvings on the stalls by Grinling Gibbons. Episcopal throne, the gift of Archbishop Howley, carved by Flemish workmen from the designs of Mr. Austen. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

CARDEN (Germany). *Stiftskirche*. Carved shrine of St. Castor, painted and gilt. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

CARDONA (Spain). *Colegiata*. The carvings of the organ are good. Date, 1608. M. Spain, 3rd ed.

CARLISLE (England). *Cathedral*. Stalls of the period of Edward III. Date, 14th century. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

CASCANTE (Spain). *Church of the Assumption of the Virgin*. The *retablo*, one of the few fine things in these parts, was carved by Pedro Gonzalez de San Pedro and Ambrosio de Vengochea; the three divisions contain subjects from the Virgin's life; her assumption is by Ancheta. The Holy Rood, the statues of St. Peter, St. Paul, and the Magdalen are fine. Date, 1596. M. Spain, 3rd ed.

CASSEL (Germany). *Museum*. An elaborate carving attributed to Albert Dürer. M. North Germany, 14th ed.

CASTROGIOVANNI (Sicily). *Chiesa Matrice*. The roof is flat with carved beams, octagonal lacunaria, and harpies for corbels. The seats in the choir are carved with scenes from the Old and New Testament in relief. M. Sicily, 1st ed.

CATANIA (Sicily). *Cathedral*. The carved stalls in the choir behind the altar show curious scenes in relief, illustrative of the life and martyrdom of St. Agatha. Date, 1592. M. Sicily, 1st ed.

CATANIA (Sicily). *Convento di San Benedetto*. *Church*. The choir is surrounded by stalls in walnut wood, beautifully carved in the cinquecento style, adorned with little scenes in relief from the life of Christ, chiefly by Nicolò Bagnasco of Palermo. Date, 18th century. M. Sicily, 1st ed.

CATANIA (Sicily). *Convent of Santa Maria di Gesù*. *Church*. A crucifix carved by Fra Umile da Petralia; coloured too near death to please a Protestant eye. Date, about 1600? M. Sicily, 1st ed.

CANDEBEC, Normandy (France). *Church*. Cover to the font well carved in relief with subjects from the life of Christ. M. France, 8th ed.

CELANOVA (Spain). *Doric Church*. The carved door of communication and the walnut *silleria* in the choir are fine. M. Spain, 3rd ed.

CELDA, near MONREAL (Spain). *Parroquia*. An excellent plateresque *retablo*. M. Spain, 3rd ed.

CENTO (Italy). *Chiesa del Rosario*. A statue of the Virgin, by Guercino. M. North Italy, 9th ed.

LA CHAISE DIEU, 18 miles from BRIONDE, Auvergne (France). *Church*. 156 stalls finely carved. M. France, 8th ed.

CHÂLONS-SUR-MARNE, 6 miles from (France). *Ch. of Notre Dame de l'Epine*. A choir screen delicately carved and a bas-relief over the high altar merit examination. M. France, 8th ed.

CHESTER (England). *Cathedral*. *Vestry in North transept*.—A good oaken roof. *Choir*.—Forty-eight stalls with tabernacle work and canopies. *School, once the Refectory*.—Fine pulpit on the north side. Date of stalls, 15th century. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

CHICHESTER (England). *Cathedral*. *Sacristy*.—A very ancient oak chest of Saxon workmanship. *Choir*.—Portions of the stalls, consisting of the canopies and back seats are ancient. The fronts of the stalls and the chorister's seats have been restored and carved with a great variety of plants mentioned in Scripture. Modern bishop's throne. Date of stalls, 16th century. M. *English Cathedrals*, 1st ed.

CHICHESTER (England). *St. Mary's Hospital*. *Chapel*. Oak stalls. Rich decorated oak screen. Date of screen, 14th century. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

CHILLON, CASTLE OF, on the LAKE OF GENEVA (Switzerland). *Chapel*. Stalls of wood? Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

CHRISTIANIA (Norway). *Museum of Northern Antiquities*. Carvings. M. Norway, 3rd ed.

CITTA DI CASTELLO (Italy). *Cathedral*. The intarsia-work of the stalls of the choir is worthy of examination; the designs for the first six on each side have been attributed to Raphael, but they were more probably by Raffaele del Colle. They represent subjects taken from the Old and New Testaments, while the remaining twenty-two are illustrative of the lives and actions of the saints who were natives of the city. The two singing galleries have good carvings, supposed to have been executed by the artists of the stalls in the choir. M. *Central Italy*, 5th ed.

CITTA DI CASTELLO (Italy). *Ch. of San Francesco*. The stalls or seats are in intarsia-work, representing the life of St. Francis. M. *Central Italy*, 5th ed.

CIUDAD REAL (Spain). *Parish Church*. A retablo with subjects from the Passion, carved by Giraldo de Merlo, and almost equal to Montañes. Date, 1616. M. *Spain*, 3rd ed.

CIUDAD RODRIGO (Spain). *Cathedral*. An inner door of the old Cathedral exists near the entrance with curious statue-work and alto-relievi of the Passion. The quaint Gothic *silleria* was carved by Rodrigo Aleman. Date of *silleria*, about 1520? M. *Spain*, 3rd ed.

CLÉRY (France). *Ch. of Notre Dame de Cléry*. Fine carved stalls. M. *France*, 8th ed.

CLEVES (Germany). *Klosterkirche*. Stalls of rich carved work. Date, 15th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

COBURG (Germany). *Castle, the "horn room" in*. Oak panelling inlaid with woods of different kinds. M. *North Germany*, 14th ed.

COBURG (Germany). *The Palace of Ehrenburg*. Fine specimens of marqueterie in the doors. M. *North Germany*, 14th ed.

COIMBRA (Portugal). *Convent of Santa Cruz*. *Church*. The coro-alto deserves particular attention. Its 72 stalls are admirably carved, partly in scriptural subjects, partly in castles and beasts; represented with great spirit. M. *Portugal*, 2nd ed.

COIMBRA (Portugal). *Convento de Santa Cruz*. *Sacristy*. Inlaid presses. MS. by J. C. Robinson of *Works of Art in Portugal*, 1866.

COIRE (Switzerland). *Cathedral of St. Lucius*. Curious old carvings. M. *Switzerland*, 10th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

COLOGNE (Germany). *Cathedral*. The stalls and seats of the choir are finely carved. Date, beginning of the 14th century. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

COLOGNE (Germany). *Ch. of St. John*. Reliquary carved, with gilding and painting. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

COLOGNE (Germany). *Ch. of Santa Maria in Capitolio*. Doors of the north transept with 26 panels carved with subjects in relief of the life of Christ from his birth to his Ascension, inclosed in a finely carved frame. Date, end of 12th century. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

COMPIÈGNE (France). *Hotel de Ville, Chapel in*. A carved oak altar-piece. M. France, 8th ed.

CONSTANCE (Germany). *Minster*. The doors of the west portal between the two towers are of oak, curiously carved in compartments, with a representation of the Passion of our Lord, executed by one Simon Bainer. The carved work of the stalls of the choir is very fine. Date, 1467. In the vestry room is a range of singular cupboards or presses of carved oak, none of a later date than the 15th century. Date, 1470. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

CONSTANCE (Germany). *Ch. of St. Stephen*. Good early Gothic stalls. Date, 14th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

CONSTANCE (Germany). *Convent of Kreutzlingen, Church*. In a side chapel are some curious wood carvings by a Tyrolese; a representation of the Passion, with several hundred small figures. M. Switzerland, 10th ed.

COPENHAGEN (Denmark). *Museum of Northern Antiquities*. The collection of Icelandic calendars, long pieces of wood carved with signs, to represent the months and seasons is very curious. A goose denotes Michaelmas; a glove, winter; a hatchet, the return of spring. Date, from the 10th century. M. Denmark, 3rd ed.

CORDOVA (Spain). *Cathedral*. The *silleria* are by Pedro D. Cornejo. Date, about 1700? The excellent *retablo* was designed by Alonso Matias. Date, 1614. M. Spain, 3rd ed.

CORIA near PLASENCIA (Spain). *Cathedral*. The *silleria del coro* is of very rude but bold carving, old and curious. Date, 1489. M. Spain, 3rd ed.

CORLEONE (Sicily). *Chiesa Matrice*. The decorations of the choir are quaintly carved. M. Sicily, 1st ed.

CORUNNA (Spain). *Ch. of Santiago*. The pulpit has carved groups at the pedestal. M. Spain, 3rd ed.

CRACOW (Germany). *Ch. of St. Mary*. Some beautiful carving, an altar screen in a fine state of preservation, by Veit Stoss. Date, 15th century. M. South Germany, 9th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

CREMONA (Italy). *Cathedral*. The *intarsiatura* or inlaid work of the stalls of the choir by Giovan' Maria Platina, is very elaborate. Date, 1489-90. M. North Italy, 9th ed.

CUENCA (Spain). *Cathedral*. The organs are of the bad period of Bishop Florez. In the Capilla de San Martin is a good altar and carvings. The Capilla de Nuestra Señora del Sagrario has admirable walnut doors, carved with St. Peter, St. Paul, and the Adoration of the Kings. They are attributed to Berruguete, but the Transfiguration is by an inferior hand; they are in good preservation; the walnut *silleria* is also excellent. The Capilla de Santa Elena has a good walnut *retablo*. Date of doors, 16th century. M. Spain, 3rd ed.

DAMME, near BRUGES (Belgium). *Ch. of Mary's*. An old rood screen. M. North Germany, 14th ed.

DANZIG (Germany). *Cathedral*. A carved crucifix in a very admirable style of art, and with great truth of expression. M. North Germany, 14th ed.

DANZIG (Germany). *Graumönchenkirche*. Good carved stalls. Date, 16th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

ST. DENIS, near PARIS (France). *Abbey Church*. The carving of the stalls is from the church of St. Lucien near Beauvais, and from the château of Gaillon. M. Paris, 1st ed.

DIEPPE (France). *Ch. of St. Jacques*. Modern screens. Those and curious carvings in the side aisles, especially that before the sacristy, and that in the chapel of St. Yves, deserve notice as examples of French florid Gothic. Date, 15th and 16th centuries. M. France, 8th ed.

DIJON (France). *Museum*. A Gothic altar piece with folding doors, filled with wooden statuettes of saints in great numbers, executed by Jacques de Baerze, came from the Chartreuse. Date, 1391. M. France, 8th ed.

DOBERAN (Germany). *Church*. Sacramentsschrein. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

DOBERAN (Germany). *Klosterkirche*. Carved early Gothic stalls. Date, 1368. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

DOBERAN (Germany). *Klosterkirche*. Good carved sedilia. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

DORTMUND (Germany). *Ch. of St. Mary*. Good carved stalls. Date, 16th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

DORTMUND (Germany). *Marienkirche*. Decorated organ case. Date, 15th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

DORTMUND (Germany). *Ch. of St. Peter*. Carved altar piece. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

DORTMUND (Germany). *Ch. of St. Reinhold*. Two statues of St. Reinhold and Charlemagne, under high pyramidal baldachins. Carved altar stalls. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

DRESDEN (Germany). *The Green Vault*. Among the carvings are two combats of knights, by the eminent sculptor Colin of Mechlin; others are attributed to Albert Dürer. Date, about 1500? M. North Germany, 14th ed.

DUNBLANE (Scotland). *Cathedral*. Stalls of black oak, canopied, 32 in number, with the dean's seat and bishop's throne. Lofty vaulted roof (of wood?) Walcott's *Cathedrals of the United Kingdom*, 1st ed.

DURHAM (England). *Cathedral*. *South aisle*.—Superb octagonal cover of font of red oak, 30 ft. high. Date, 1621. *Choir*.—Screen and stalls of debased Gothic, the work of James Clement. Wainscot designed by Lord Castlereagh. Date 1660-74. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

DURHAM (England). *Ch. of St. Oswald's Elvet*. Good roof and stall-work in the chancel. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

DÜRENSTEIN on the DANUBE, Austria (Germany). *Church*. An elaborately carved tabernacle. M. South Germany, 9th ed.

ECÔUEN (France). *Château, Chapel in*. Carved ornaments. M. France, 8th ed.

EINBECK (Germany). *Stiftskirche*. Stalls ornamented with plants, fantastic figures and men's heads. Date, 1322. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

ELY (England). *Cathedral*. A beautiful oaken screen, dividing the choir from octagon, entirely modern, and designed by Mr. G. G. Scott. *Choir*.—Organ case, a superb mass of oak carving, coloured and gilt, entirely modern. *Stalls*.—Those at the back formed part of the original fittings, and have been carefully restored. A series of panels in front are to be filled with modern sculpture in

wood; the south side with subjects from the Old Testament, the north from the New. Part of these panels have been completed, with the exception of one, the Nativity, which is by Philip, they are the work of M. Adeloos, of Louvain, and are excellent in expression and design. The sub-stalls are new. Their finials display angels holding musical instruments; and at their ends in the upper range is a series of small figures, representing the builders of the various portions of the cathedral. All were designed by Mr. J. Philip. M. English Cathedrals, 1st ed.

EMMERICH (Germany). *Ch. of St. Martin*. Stalls of rich carved work. Date, 15th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

ERFURT (Germany). *The Dom*. The stalls in the choir are partly ancient. The pulpit is modern, by Schinkel. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

ERFURT (Germany). *The Barfüsserkirche*. A carved and painted altar piece of the Coronation of the Virgin, with statues of the Apostles. M. North Germany, 14th ed.

ESSLINGEN, Wurtemberg (Germany). *The Stadtkirche*. A rood screen, and a Sacramentshäuschen. Date, 1486. M. South Germany, 9th ed.

EVREUX (France). *Cathedral*. The screens and wood-work enclosing the chapels round the choir, of mixed Gothic and Renaissance, are worth notice. M. France, 8th ed.

EVREUX (France). *Ch. of St. Taurin*. A modern pulpit of oak. M. France, 8th ed.

EXETER (England). *Cathedral. Choir*. The sedilia, with their very rich and fine canopies, were erected by Bishop Stapledon. Lions' heads terminate the pendants of the arches, and the pilasters dividing the seats rest on the backs of lions. Date, 1308-1326. M. English Cathedrals, 1st ed.

EXETER (England). *Cathedral. Choir*. The misereres are particularly fine specimens of work, and probably the earliest in the kingdom. They are 50 in number, and their subjects are of the usual character, foliage, grotesques, animals, and knights in combat, &c. The episcopal throne, put together without a single nail, and towering almost to the roof, was the gift of Bishop Bothe (1465-1478), and is an excellent specimen of that period. The pulpit is dated 1684. Date, beginning of the 13th century. M. English Cathedrals, 1st ed.

EXETER (England). *Ch. of St. James*. Pulpit of carved Spanish work. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

LE FAOUET, Brittany (France). *Ch. of St. Fiacre*. Carved rood loft. M. France, 8th ed.

FÉCAMP (France). *Ch. of the Abbey of Notre Dame*. The carved ornaments of the Lady Chapel merit notice. M. France, 8th ed.

FELDBACH, near HILL FORT, RIEGERSBURG, Styria (Germany). *Castle*. Ceiling in the principal room, formed of very costly inlaid work, consisting of some dark-coloured wood, probably ebony, on a white ground of box or beech, extremely rich in appearance. *Withdrawing room*.—Coats of arms carved in ork, and enormous folding doors covered with works in relief, and reaching nearly to the top of the wall. M. South Germany, 9th ed.

FERRARA (Italy). *Cathedral*. Good specimens of statues of SS. George and Maurilius, with the Virgin, by Andrea Ferreri. Date, 18th century. M. North Italy, 9th ed.

FERRARA (Italy). *Pinacoteca. Room III*. A rich but heavy ceiling. M. North Italy, 9th ed.

FIGEAC (France). *Ch. of Notre Dame de Puy*. At the end of the choir is a very fine altar screen, richly carved

and ornamented; a masterly work. Date, early part of the 17th century. M. France, 8th ed.

FIORENZUOLA (Italy). *Ch. of San Fiorenzo*. The carved work in the choir is worth notice. M. North Italy, 9th ed.

FLORENCE (Italy). *Cathedral. The Sagrestia delle Misse*. The frieze of children bearing wreaths of flowers on the inner walls of this sacristy, was sculptured in wood by Donatello. Date, 15th century. M. Central Italy, 5th ed.

FLORENCE (Italy). *Baptistery*. Between the south and east doors is a statue of Mary Magdalen, by Donatello, smaller than life. Date, 15th century. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of La Badia*. The roof is of very elaborate work, with deeply sunk panels. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of Santa Croce*. At No. 3 chapel in the north transept is Donatello's crucifix, but shut up. It was one of his early works. Date, about 1420? M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of Santa Croce. The Rinuccini Chapel*. Good presses in tarsia work. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of Santa Maria Novella*. The seats in the choir were designed by Vasari. In the chapel called the Capella dei Gondi, on the right hand, is a crucifix by Brunelleschi. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of San Mimato. Sacristy*. Some fine inlaid presses by Monicciotto. Date, 1472. M. Central Italy, 5th ed.

FLORENCE (Italy). *Ch. of La Santa Trinità. 1st Chapel on right*. A crucifix sculptured by Desiderio da Settignano and Benedetto da Majano. Date, 15th century. M. Central Italy, 5th ed.

FLORENCE (Italy). *Certosa in Val d'Ema*. The stalls for the monks are elegantly carved and inlaid. M. Central Italy, 5th ed.

FLORENCE (Italy). *Uffizi Gallery. Small room out of Hall of the Hermaphrodite*. Some elaborate specimens of wood carving. Cabinet of ancient bronzes. Some elaborate carvings of crosses and reliquaries. M. Central Italy, 5th ed.

FOLIGNO (Italy). *Cathedral*. A Baldacchino of gilt wood and bronze, in imitation of that in St. Peter's in Rome. M. Central Italy, 5th ed.

FONTAINEBLEAU (France). *Palace. Vestibule du Fer-à-cheval*. Carved oak doors added by Louis Philippe. The Salon de François I. contains doors of his time, restored by Louis Philippe. The ceiling of the Galerie de Henri II. is of walnut picked out with gold and richly panelled: the walls are covered with oak carving, on which are designs in gold, and the panels are exquisitely painted by Abbate, from the designs of Primaticcio. Restored under Henri IV. and again by Alanx in 1834. M. Paris, 1st ed.

FRANKFURT-ON-THE-MAIN (Germany). *Cathedral*. Carved stalls. Date, 1352. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

FRANKFURT-ON-THE-ODER (Germany). *Oberkirche, or Ch. of St. Mary*. A splendid carved high altar, richly gilt, with eight paintings. Date, 1517. M. North Germany, 14th ed.

FREDERIKSBORG (Denmark). *Chapel of the Royal Castle*. The pulpit and the altar are constructed of ebony and silver. The royal closet is highly decorated chiefly with carved ornaments of ebony and ivory, many of the latter said to be wrought by the hands of Christian IV. Date, about 1606-20. M. Denmark, 3rd ed.

FREIBURG (Germany). *Minster*. A curious carved pulpit, the work of George Kempf. Date, 1561. M. North Germany, 14th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

FREIBURG (Germany). *Minster. Chapel of St. Martin.* A remarkable carving represents the Virgin, sheltering beneath her mantle a whole host of worshippers of all ranks, including popes, cardinals, &c. The bishop's throne, carved in 1851, deserves notice. Date, 1520. M. North Germany, 14th ed.

FREISING (Germany). *Cathedral.* Wooden monstrance 4 feet high. Late Gothic work. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

FRITZLAR (Germany). *Stiftskirche.* Stalls of Roman form. Date, 14th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

FÜGEN, Tyrol (Italy). *Church.* Some carvings by native artists. M. South Germany, 9th ed.

FURNES (Belgium). *Ch. of St. Walburge.* The pulpit is of oak, carved with St. John in Patmos; the choir stalls are also carved. Date, 17th century. M. North Germany, 14th ed.

GEISLINGEN, Württemberg (Germany). *Church.* Finely carved stalls. M. South Germany, 9th ed.

GENOA (Italy). *Cathedral.* The stalls of the choir are very handsomely carved, the backs of coloured *intarsia* work. M. North Italy, 9th ed.

GENOA (Italy). *Palazzo Reale. Bedroom and Study of King Carlo Alberto.* The floors are of very handsome inlaid work in coloured woods. M. North Italy, 9th ed.

GERONA (Spain). *Cathedral.* Against the north wall is a very pretty example of a wheel of bells; this is all of wood corbelled out from the wall. *The Nave.*—The stalls which have been moved down from their proper place are in some parts exceedingly good in detail. Date, 1351. In the 15th century they were altered and added to, and a seat was then made for the bishop in the centre of the western side of the coro, which has enormous pieces of carved open work on either side, executed with uncommon vigour and skill. Street's *Gothic Architecture in Spain*; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

GERONA (Spain). *Cathedral.* The *silleria del coro* and the episcopal throne are good specimens of carving; also the noble *retablo* by Pedro Benes. Date of the *silleria*, early part of the 16th century. M. Spain, 3rd ed.

GERONA (Spain). *Ch. of San Felin.* An elaborate *retablo*, carved and gilt, with subjects painted on its panels. The pulpit is old, and has rich, late flamboyant tracery panels. Street's *Gothic Architecture in Spain*.

GHEEL, near HERENTHALS (Germany). *Ch. of St. Dymphna.* The altar piece, surmounted by the Holy Rood, is in the style of some of the *retablos* of Spain. M. North Germany, 14th ed.

GHEENT (Belgium). *Cathedral of St. Bavon.* A carved pulpit, the work of Delveaux, an artist of Ghent. M. North Germany, 14th ed.

GHEENT (Belgium). *Ch. of St. Michael.* The pulpit of carved mahogany, with a bas-relief of the Ascension, deserves notice. M. North Germany, 14th ed.

GIJON (Spain). *Parroquia de San Pedro.* Statues of the tutelar and our Saviour, carved by Antonio Borja. M. Spain, 3rd ed.

GIRGENTI (Sicily). *Il Duomo.* The seats in the choir are of walnut, carved in the Renaissance style. M. Sicily, 1st ed.

GLASGOW (Scotland). *Cathedral. Choir.*—Roof, 90 feet high; ribbed, and enriched with carved bosses. *Crypt-choir.*—Stall work set up by Burns. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

GLOUCESTER (England). *Cathedral. Choir.*—Perpendicular stalls; those north, the work of Abbot Staunton, those south, of Abbot Horton, with rich projecting canopies.

Date, 14th century. Misereres of the usual character; curious grotesque figures and foliage. Date, 14th century. A fragment of early English work, probably of the date of Elias de Lideford, behind the first stall on the north side. Date, 13th century. *Abbot Boteler's Chapel*.—Tomb and effigy of Robert Courtehoose, eldest son of the Conqueror, in Irish oak; the tomb has a border of leafage, of late decorated character. Date, 13th century. M. English Cathedrals, 1st ed.

GLOUCESTER (England). *Near Northcote Street*.—Magnificent oak gateway. *End of Northcote Street*.—Rich corner post to a timber house of the 15th century. Walcott's Cathedrals of the United Kingdom, 1st ed.

GMÜND (Germany). *Ch. of the Holy Ghost*. Carved altar piece, representing the genealogy of Christ. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

GMÜND (Germany). *Ch. of the Holy Cross*. A fine altar piece (reredos). M. South Germany, 9th ed.

GOSLAR, in the HARZ MOUNTAINS (Germany). *Museum*. A carving representing the Crucifixion. M. North Germany, 14th ed.

GOTHA (Germany). *Schloss Friedenstein*. Some capital figures executed in wood. M. North Germany, 14th ed.

GRANADA (Spain). *Alhambra*. The shutters and doors are inlaid in marqueterie, in intricate patterns. M. Spain, 3rd ed.

GRANADA (Spain). *The Alhambra. Sala de los Ambajadores*. The ceiling is an *artesonado* dome of wood, ornamented by ribs intersecting each other in various patterns, with ornaments in gold, painted on grounds of blue and red in the interstices; it is composed of the *Alerce*, and darkened by time. M. Spain, 3rd ed.

GRANADA (Spain). *Cathedral*. An exquisite carving of the Virgin and Child, once placed at the top of the facistol in the choir, but recently removed to the altar of Jesus Nazareno; it is the work of Alonso Cano. Date, about 1650? M. Spain, 3rd ed.

GRANADA (Spain). *Cathedral. Sacristia*. A charming "Concepcion," carved by Cano, with his peculiar delicate hands, small mouth, full eyes, and serious expression; also by him, in the Oratoria, is a "Virgin," in blue drapery, and very dignified; also a crucifix by Becerra. Date of "Concepcion" and "Virgin," 1650?; of "Crucifix" 1566? M. Spain, 3rd ed.

GRANADA (Spain). *Cathedral*. Above the high altar, and let into circular recesses, are colossal heads of Adam and Eve, carved and painted by Alonso Cano. Date, 1650? By him, also in the Capilla de la Santa Cruz, are the heads of St. John the Baptist, full of death, and of St. Paul, full of spirit, both coloured. In the Capilla de San Miguel is a fine melancholy Cano, called "La Virgen de la Soledad," which recalls the statue of Becerra in the San Isidro at Madrid. In the Capilla de los Reyes, on each side of the high altar, kneel carved effigies of Ferdinand and Isabella, which are very remarkable. Behind them are singular painted carvings, representing the conquest of the Moor and the conversion of the infidel; they have been attributed to Felipe Vigarny, and are of the highest antiquarian interest. Date, 16th century. M. Spain, 3rd ed.

GRANADA (Spain). *Ch. of San Augustias*. Figures of the Twelve Apostles, carved by Pedro Duque Cornejo. Date, 1700? M. Spain, 3rd ed.

GRANADA (Spain). *Cartuja Convent. Chapel*. The doors are beautifully inlaid with ebony and tortoise-shell. M. Spain, 3rd ed.

GRANADA (Spain). *Hospital of San Juan de Dios*. Over the entrance is the statue of the Saint by Francisco Mora, in the usual attitude in which he is painted and carved,

namely, that in which he expired—on his knees. Date, about 1600? M. Spain, 3rd. ed.

GRANADA (Spain). *Museum*. Carvings by Mora and Risueño, pupils of Cano. Date, about 1650? M. Spain, 3rd ed.

GRANDSON (Switzerland). *Church*. The prior's stall is good. M. Switzerland, 10th ed.

GUADALUPE (Spain). *Chapel of the Convent*. A classical retablo, designed by Juan Gomez de Mora, and executed by Geraldo de Merlo. It has been modernized in the worst taste, and filled with paintings by Vicente Carducho and Eugenio Cajés. Date, 1618. M. Spain, 3rd. ed.

GUADIX (Spain). *Cathedral*. The choir is enriched with many small statues carved in pear-wood; the *silleria* is in exaggerated plateresque. M. Spain, 3rd ed.

GUBBIO (Italy). *Cathedral*. A throne in the choir is exquisitely carved by one of the Maffeis, a family celebrated for their talent in wood-carving. The seats of the Magistratura, near the high altar, are beautifully painted by B. Nucci. M. Central Italy, 5th ed.

GUBBIO (Italy). *Ch. of Sta. Maria Novella*. The stalls of the choir are ornamented with arabesques in gold by Nucci. M. Central Italy, 5th ed.

GUBBIO (Italy). *Palace of the Marquis Ranghiasi*. Carvings. M. Central Italy, 5th ed.

HAARLEM (Holland). *Ch. of St. Bavon*. The nave is divided from the choir by a very fine rood-screen of wood and brass, ornamented with curious grotesque figures (opossums with pouches buckled on their backs) and foliage. M. North Germany, 14th ed.

HALBERSTADT (Germany). *The Dom*. The bishop's throne of rich carved work; also, the rood loft, a storehouse of late Gothic ornament, and the stalls in the choir all deserve notice. In the chapter-house above the cloisters is a carved altar-piece. Date of the rood loft, 1508. M. North Germany, 14th ed.

HALBERSTADT (Germany). *Ch. of Nusere Liebe Frau*. Ciborium (?) or Baldachin of wood? Early Gothic, the most beautiful example in Germany. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

HALLE (Germany). *Cathedral*. Good carved stalls. Date, 16th century. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

HALLE (Germany). *The Moritzkirche*. A very remarkable altar-piece of carved work, 20 feet high, in the style of the Custodias of Israel von Meckenen. The centre opens, and discloses niches, each filled with a bas-relief from our Lord's Passion, painted and gilt. Date, 1488. M. North Germany, 14th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

HALLSTADT (Germany). *Church*. A singular altar-piece, richly carved. M. South Germany, 9th ed.

HANOVER (Germany). *The Egidien Kirche*. A carved altar-piece, painted and gilt, with reliefs of the Passion of Christ. Date, 1500? M. North Germany, 14th ed.

HEILBRONN, Württemberg (Germany). *Ch. of St. Kilian*. Altar-piece in the choir, a rich example of painting and carving combined; the subject, the Birth of Christ; with wings, the Resurrection and Death of the Virgin. M. South Germany, 9th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

HEILIGENBLUT, Styria (Germany). *Church*. A carved altar-piece. M. South Germany, 9th ed.

HELLIN (Spain). *Parroquia*. The Pasos, or graven images, are worth notice. M. Spain, 3rd. ed.

St. HERBOT, near HUELGOAT, Brittany (France). *Church*. Carved screen work in the choir, and a rood loft of elaborate and beautiful workmanship in the style of the Renaissance. M. France, 8th ed.

HEREFORD (England). *Cathedral. Choir.*—Stalls and misereres, decorated and very good. The whole of the ancient work has been carefully cleaned and restored, where necessary. The new carving, which is very fine, is entirely by Messrs. Ruddle and Thompson of Peterborough. *South choir aisle.*—Fragment of good wooden screen-work, of decorated character. *Cloistral walk from College of Vicar's Choral.*—Oak beams of roof, very finely carved. Date, 14th century. M. English Cathedrals, 1st ed.

HEREFORD (England). *All Saints' Church.* Ten stalls, with canopies and misereres. Walcott's Cathedrals of the United Kingdom, 1st ed.

HEREFORD (England). *Ch. of St. Peter.* Seven ancient stalls. Date, 1390? Walcott's Cathedrals of the United Kingdom, 1st ed.

HERENTHALS (German). *St. Waltrude's Church.* A fine carved altar-piece of the Martyrdom of St. Crispin, by Raephorst. Also, a carved aumbry. Date, 1470. M. North Germany, 14th ed.

HERFORD, near MINDEN (Germany). *The Stiftskirche.* A carved altar-piece of open work. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

HERRENBURG, Württemberg (Germany). *The Stadtkirche.* Much carved work, by the architect of the church, Schickhard the elder. Date, 16th century. A high altar-piece, representing the principal events of the New Testament, with the monogram R. Date, 1519. M. South Germany, 9th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

HERRENBURG (Germany). *The Stiftskirche.* Carved stalls. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

HILDESHEIM (Germany). *Ch. of St. Godehard.* Carved stalls. M. North Germany, 14th ed.

HORSSENS (Denmark). *The Abbey Church.* The altar-piece is a curious piece of wood carving. M. Denmark, 3rd ed.

HORSSENS (Denmark). *Ch. of St. Ib.* The pulpit is made of ebony and other costly woods, and is a very fine piece of workmanship. M. Denmark, 3rd ed.

ST. HUBERT (Germany). *The Abbey Church.* Carved choir stalls. M. North Germany, 14th ed.

HUELGOAT, Brittany (France). *Church.* A curious reading desk ("lutrín") resting on a pedestal resembling the classical tripod, each of the three sides ornamented with a figure in bas-relief of a classic character. On one is a man with long hair and a mace over his shoulder, with no other clothing than a short cloak; on another, a young man in classic garb, bearing a torch in one hand and a dart in the other; on the third, a female bearing a cup and vase, in the guise of a bacchante. Nothing is known of its origin or the meaning of its carvings. M. France, 8th ed.

HUERTA, near MEDINACELI (Spain). *Monastery. Church.* The *silleria del coro*, full of Berruguete and cinquecento caprice, is most elegant; also the abbot's stall. M. Spain, 3rd ed.

INN, Right bank of the, Tyrol (Italy). *Schloss Ambras.* Fine specimens of carving by Tyrolean artists. M. South Germany, 9th ed.

IVENACK, in MECKLENBURG (Germany). *Convent Church.* Fragments of early Gothic stalls. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

JACA (Spain). *Convent of San Juan de la Peña. Church.* In the cloisters one side of the old wood-work has escaped the depredations of the French. M. Spain, 3rd ed.

ST. JEAN DU DOIGT, near LAUMEUR, Brittany (France). *Church.* Roof elegantly carved and painted. M. France, 8th ed.

ST. JEAN DE MAURIENNE (Italy). *Cathedral.* Fine wood carving. M. Piedmont and Savoy, 10th ed.

JÜTERBOG (Germany). *Ch. of St. Nicholas*. A carved box for mass robes. M. North Germany, 14th ed.

KAPPEL, near ZÜRICH (Switzerland). *Church*. Stalls in wood? Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

KAPPENBERG (Germany). *Klosterkirche*. Stalls of rich and early carved work. Date, 15th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

KASCHAU (Hungary). *Ch. of St. Elizabeth*. Carved altar-piece. Date, 1472-1484. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

KEMPEN (Germany). *Pfarrkirche*. Stalls of rich carved work. Date, 15th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

KIDRICH, near ELTVILLE, on the RHINE (Germany). *Ch. of St. Valentin*. Curious specimens. M. North Germany, 14th ed.

KILMORE (Ireland). *Cathedral*. Throne and stall work of oak. Modern work. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

KOLBERG (Germany). *Marienkirche*. A richly carved chandelier. Date, 1523. M. North Germany, 14th ed.

KREMS on the DANUBE, beyond (Germany). *The Benedictine Convent of Gottweih*. A most splendid staircase. M. South Germany, 9th ed.

KUTTENBURG (Germany). *Ch. of Sta. Barbara*. Good carved stalls. Date, 15th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

LAACH, ABBEY OF (Germany). *Church*. Effigy in wood of the founder, Pfalzgraf Henry II., on his tomb at the west end of the church. He is represented in his princely mantle and hat, and bearing in his hand the model of the church. Date, between 1093 and 1156. M. North Germany, 14th ed.

LAMBALLE (France). *Ch. of Notre Dame*. In a side aisle is some good carving, with decorated and flamboyant tracery, perhaps the remains of a rood loft. M. France, 8th ed.

LANBADER, near LANDIVISIAN, Brittany (France). *Church*. A beautifully pierced and carved rood loft and screen, composed of exquisite flamboyant tracery; also a staircase in the same style. M. France, 8th ed.

LEBRIJA (Spain). *Parroquia*. A florid plateresque retablo with some of the earliest carvings in cedar and mahogany of Alonzo Cano, of which the best are the Virgin and Child and SS. Peter and Paul. In the cloister behind the church is a good crucifix by Montañes. Date, 1630-36. M. Spain, 3rd ed.

LECCE (Italy). *Cathedral*. A wooden roof, richly carved and gilt. M. South Italy, 4th ed.

LONDON (England). *Crosby Hall, Bishopsgate*. A superb chesnut roof. Date, 1466. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

LONDON (England) *Westminster Abbey*. *Henry VII's Chapel*.—An ancient early English miserere and a fragment of another, both with good foliage. Date, 13th century. *The Choir*.—Sedilia, much mutilated. The Coronation Chair made of oak, and parts finely moulded; it rests on four lions. The sides are painted with different subjects. Date, about 1296. *Confessor's Chapel*.—Above the tomb of Edward III. is a coopertorium of carved wood, with imitation vaulting, pinnacles, and buttresses. Date, 1377? *College Hall*.—Remnants of carved floral woodwork inserted in the panelling of later date. Date, 14th century. Scott's *Westminster Abbey*, 2nd ed.

LONDON (England). *Ch. of St. Helen's, Bishopsgate*. Stalls of the nuns. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

LISBON (Portugal). *Ch. of the Conceição Velha*. In the sacristy are preserved some rich carvings and the original image of Nossa Senhora de Restillo from the demolished chapel of that name. M. Portugal, 2nd ed.

LISBON (Portugal). *Palace of the Necessidades*. In small room with rosewood fittings.—A large bas-relief in carved wood; a battle subject. In the *Chambre de Travail de sa Majesté*.—An ebony and ormolu cabinet. An ebony and silver mounted crucifix with small miniatures and a "perle baraque" attached. *Cabinet de travail de sa Majesté*.—A cabinet delicately carved, with figure subjects in relief. A pair of last-century framed wood carvings representing a parrot and a bouquet of flowers and a squirrel with a nut. *Corridor*.—A large ebony and brass mounted coffer. *Small salle à manger*.—An inlaid strap work cabinet with drawers. MS. by J. C. Robinson, of Works of Art in Portugal, 1866.

LEUTSCHAU (Germany). *Jacobskirche*. Carved altarpiece. Date, 1472–84. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

LICHFIELD (England). *Cathedral. Choir*. Stalls of oak carved by Evans, of Ellaston, from Mr. Scott's designs. Small figures of Apostles crown the finials, and the ends of the stalls are carved with scriptural subjects. Bishop's throne of oak resting on lions and enwreathed with vine-leaves and tendrils, among which birds are introduced. M. English Cathedrals, 1st ed.

LIÈGE (Belgium). *Cathedral*. The new pulpit with five marble statues beneath it of Religion, with SS. Peter, Paul, Lambert, and Hubert, is by Geefs. M. North Germany, 14th ed.

LIERRE (Germany). *Ch. of St. Gommairé, or Gomer*. An exquisite flamboyant rood-loft restored in a creditable manner. M. North Germany, 14th ed.

LINCOLN (England). *Cathedral. Choir*.—Stalls of the late decorated period executed in the most perfect manner. The light and graceful canopies are carried quite round the choir. Date, 14th century. The carving of the misereres, which display the usual foliage, animals, and figures, is especially admirable. The bishop's throne is modern. The pulpit dates from the reign of James I. and is moveable. *North-east transept*.—Screens of perpendicular date enclosing two apses. *Cloister*.—Carved oak bosses full of beauty and variety. Date, 13th century. M. English Cathedrals, 1st ed.

LEIDEN (Germany). *Ch. of St. Peter*. A flamboyant rood screen with brass mullions. M. North Germany, 14th ed.

LEON (Spain). *Cathedral*. The silleria del coro is of different periods; the upper and the oldest is carved in dark wood with saints and apostles in the tedesque style of Rodrigo Aleman. In the ante-sacristia are good triple Gothic sedilia. M. Spain, 3rd ed.

LEON (Spain). *Convent of San Marcos de Leon. Chapel*.—The silleria del coro, originally a fine work, carved by Guillermo Doncel, has been ruined by repairs and neglect. Date, 1537–42. M. Spain, 3rd ed.

LESCAR, Pyrenees (France). *Ch. of Notre Dame*. Carved oak stalls in the choir. M. France, 8th ed.

LISMORE (Ireland). *Cathedral*. Stalls and pulpit of dark oak. Walcott's Cathedrals of the United Kingdom, 1st ed.

LOCARNO (Italy). *The Old Castle*. Antique rooms with beautiful carvings. M. Piedmont and Savoy, 10th ed.

LOCCUM, ABBEY OF, near WUNSTORF (Germany). *Church*. Stalls with Roman work and foliage. Date, 1250. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

LOGROÑO (Spain). *Collegiate Church of Santo Maria la Redonda*. The choir has some good carvings. M. Spain, 3rd ed.

LONDON (England). *Cathedral of St. Paul. Choir* — Fifteen stalls, the Lord Mayor's seat, and the bishop's throne, carved by Gimling Gibbons with fruits and foliage in his exquisite manner. Date, 1697. Pulpit designed by Mylne and carved by Wyatt. Date, 1802. Organ case also richly carved by Gibbons? Walcott's Cathedrals of the United Kingdom, 1st ed.

LONDON (England). *Lincoln's Inn Chapel*. Jacobean stalls. Walcott's Cathedrals of the United Kingdom, 1st ed.

LORCH on the RHINE (Germany). *Church*. An elaborate carved altar-piece. M. North Germany, 14th ed.

LORETO (Italy). *Chiesa della Santa Casa*. In the Segrestia della Cura the arabesques and other sculptures of the presses or armadje are believed to be the work of Benedetto da Majano. Date, 16th century. M. Central Italy, 5th ed.

LOUVAIN (Belgium). *Cathedral of St. Peter*. The pulpit represents St. Peter on a rock and the conversion of St. Paul, surmounted by palm trees. The stricken horse and fallen rider are finely executed both in form and expression. The carved work of the main portals in the inside is remarkable. Date, 1742. M. North Germany, 14th ed.

LOUVAIN (Belgium). *Ch. of St. Gertrude*. The carved stalls are reputed the finest in Belgium; they are of oak in flamboyant style with detached groups and statues and beautiful bas-reliefs. They have been restored by Goyers. M. North Germany, 14th ed.

LOUVIERS (France). *Ch. of Notre Dame*. Bas-reliefs representing events in the life of our Saviour. M. France, 8th ed.

LÜBECK (Germany). *Cathedral*. The screen of the choir is perhaps one of the best existing specimens of carving of the early German school. The figures are the size of life, full of expression, and admirably executed. Date, 15th century. M. North Germany, 14th ed.

LÜBECK (Germany). *The Dom, or Cathedral*. The pews and rood-loft are deserving of notice. M. North Germany, 14th ed.

LÜBECK (Germany). *Marienkirche*. The carved work of the burgomaster's seats is fine. Also a triptych, when opened, displays elaborate carvings of figures and Gothic tracery, all gilt except the flesh, representing events from the Gospel history. M. North Germany, 14th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

LÜBECK (Germany). *Marienkirche*. Two organs with decorated cases, one above 72 feet in height. Date of latter, 1518. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

LÜBECK (Germany). *Ch. of St. Jacob*. Large organ with ornamented case. Date, 1504. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

LÜBECK (Germany). *Ch. of St. Katherine*. Carved sedilia, and at the back a carved singing desk. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

LÜBECK (Germany). *House of the Kaufleute-Compagnie*. Curious and well-executed carvings, by an unknown artist ornament one of the rooms. Date, 1573-85. M. North Germany, 14th ed.

LÜBECK (Germany). *The Schiffer Innung*. A large hall on the lower story. An old carved chandelier. M. North Germany, 14th ed.

LÜBECK (Germany). *Schiffer Innung, or Shipowners' Guild, Hall in*. Curious carvings. M. North Germany, 14th ed.

LUCCA (Italy). *Cathedral*. An ancient crucifix, carved in cedar, and supposed to have been made by Nicodemus. The figure is long and meagre, clothed in a pontifical dress, stiff and dark. M. Central Italy, 5th ed.

LUGO (Spain). *Cathedral*. The *silleria del coro*, of good walnut carving, is by Francisco de Moure, of Orense; the bishop's seat bears the arms of Alonzo Lopez de Gallo, who defrayed the cost. Date, 1624. M. Spain, 3rd ed.

LÜNEBURG (Germany). *The Rathhaus*. Carved chan-deliers. M. North Germany, 14th ed.

MACERATA (Italy). *Cathedral*. The altar of the SS. Sacramento has a very imitation in wood of the façade of St. Peter's at Rome. M. Central Italy, 5th ed.

MADONNA DI TIRANO (Germany). *Church of the Virgin*. Much fine carving. M. South Germany, 9th. ed.

MADRID (Spain). *Armeria*. An effigy of San Fernando carved by José Picquet after the supposed original portrait at Seville. M. Spain, 3rd ed.

MADRID (Spain). *Armeria*. A horse carved by Perez, bearing an equestrian suit of armour. M. Spain, 3rd ed.

MADRID (Spain). *Ch. of San Andres*. *Chapel del Obispo*. An excellent retablo and Berruguete carvings, by Francisco Giralte, and painted by Juan de Villondo. There are also some good carvings in the sacristia, and a wooden effigy of the saint in his rustic costume. Date of retablo, 1548. M. Spain, 3rd ed.

MADRID (Spain). *Ch. of San Gines*. A paso of Santa Cristo, carved by Vergaz. M. Spain, 3rd ed.

MADRID (Spain). *Ch. of San Isidro el Real*. The image Nostra Señora de la Soledad, by Becerra, is well carved and painted, and is full of sorrow and solitude. Date, 16th century. M. Spain, 3rd ed.

MADRID (Spain). *Ch. of Santa Maria de la Almudena*. A statue of San Isidoro ascribed to Alonso Cano. Date, 1650? M. Spain, 3rd ed.

MADRID, THE ESCORIAL (Spain). *Chapel*. The rich dark stalls of the choir are carved in the Corinthian order out of seven sorts of wood; the huge *facistol* is good. The organs are carved in Cuenca pine. In the great library are book cases executed by José Flecha, from Doric designs by Herrera. *Don Carlos' Rooms*.—Fine marqueterie panelling. Date of bookcases, 16th century. M. Spain, 3rd ed.

MADRID, THE ESCORIAL (Spain). *Chapel*. A wooden tabernacle replaces that of a splendid gilt bronze, which was destroyed by the French. M. Spain, 3rd ed.

MAFRA (Portugal). *Palace*. The bookcases in the library are of the richest woods. Date, about 1730? M. Portugal, 2nd ed.

MAGDEBURG (Germany). *Cathedral*. The stalls are well carved. M. North Germany, 14th ed.

ST. MAIXENT (France). *Church*. Some very beautiful carvings. M. France, 8th ed.

MALAGA (Spain). *Ch. of Santo Tomas*. The *silleria del coro* was carved by Pedro de Mena, a pupil of Alonso Cano. Date, 1658. M. Spain, 3rd ed.

MALAGA (Spain). *Ch. of Santo Tomas*. The Virgin, or Madona del Rosario, by Cano, is good. Date, about 1650? M. Spain, 3rd ed.

MANCHESTER (England). *Cathedral*. *Choir*. Roof of timber, panelled, with corbels carved into angels sounding on trumpets and musical instruments. Excellent stall work. Date, 15th century? Walcott's *Cathedrals of the United Kingdom*, 1st ed.

MANRESA (Spain). *The Collegiate Church*. *The Choir Aisle*. A wheel of bells in its old case. Street's *Gothic Architecture in Spain*.

MANTUA (Italy). *Palazzo Imperiale*. *Camere degli Arazzi*. The carvings are from the designs of Primaticcio. The ceilings of most of the appartments are of wood, richly ornamented with carvings, also by Primaticcio. They are very curiously varied; in one room the ceiling represents a labyrinth, with the inscription "forse che si

forse che no," repeated in each meander. M. North Italy, 9th ed.

MANTUA (Italy). *Palazzo del Tè. Camera dei Cavalli.* The ceiling is firmly carved in compartments. M. North Italy, 9th ed.

MARBURG (Germany). *Ch. of St. Elizabeth.* Ciborium or Baldachin (?) of wood (?) Gothic. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

MARIAZELL, Styria (Germany). *Church.* An image of the Virgin, said to be 700 years old, of lime-tree wood, painted black, about 18 inches high, is rudely carved and represented seated in a chair, holding the infant Saviour in her arms. M. South Germany, 9th ed.

MAULBRONN (Germany). *Convent Church.* Ciborium or Baldachin (?) of wood (?) Gothic. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

MAULBRONN (Germany). *Klosterkirche.* Good carved stalls. Date, 15th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

MAULBRONN (Germany). *Klosterkirche.* Good carved sedilia. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

ST. MAXIMIN (France). *Church.* The work of the pulpit and that in the sacristy is well preserved. M. France, 8th ed.

MAZZARA (Sicily). *Il Duomo.* A group above the altar in wood and stucco, tawdrily painted, of the Almighty between Moses and David, the latter playing the violin. M. Sicily, 1st ed.

MECHLIN (Germany). *Cathedral.* A carved pulpit, representing the conversion of St. Paul, with the fallen saint and his horse below. The modern carved stalls are very beautiful. M. North Germany, 14th ed.

MEDINA DEL CAMPO (Spain). *Ch. of San Antolin.* The crucifix in one of the chapels is attributed to Gaspar Becerra. The Doric *silleria del coro* came from Guadalupe. Date of crucifix, about 1560? M. Spain, 3rd ed.

MEDINA DE RIOSECO (Spain). *Ch. of Santa Maria.* The retablo, one of the finest in Spain, represents incidents in the life of the Saviour and Virgin; divided by fluted Corinthian pillars, with bases and pediments supported by naked children. This fine work is carved by Esteban Jordan, and painted by Pedro de Oña, his son-in-law. *La Capilla de los Benaventures.*—The retablo was carved by Juan de Juni, San Joaquin and Santa Ana, and above the *Buenaventuranza*, or the mystical beatitude of the Saviour in the Apocalypse, with the sea filled with the bodies of the dead rising up to judgment, are fine. Date of 1st retablo, 1590; of 2nd, about 1550. M. Spain, 3rd ed.

MEMMINGEN (Germany). *Church.* Carved stalls. Date, 15th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

MESSINA (Sicily). *Cathedral.* The carved seats of the choir, in the Renaissance style are the work of one George of Venice. Some of them show architectural subjects and landscapes in marquetry. *Sacristy.*—In the vestibule are two Renaissance doors, with nicely cut vine foliage, executed by Polidoro Caldara, about 1560. Date, 1540. M. Sicily, 1st ed.

MESSINA (Sicily). *Ch. of Le Anime del Purgatorio.* Over the high altar is a crucifix in dark cypress wood, by Santi Siracusa, of Messina. M. Sicily, 1st ed.

MESSINA (Sicily). *Ch. of San Francisco di Paola.* Roof of dark wood, panelled and carved. M. Sicily, 1st ed.

MESSINA (Sicily). *Ch. of Gesù e Maria delle Trombe.* Four confession boxes richly carved. M. Sicily, 1st ed.

MESSINA (Sicily). *Church of San Gioacchino.* Over the third altar is a Crucifixion carved in cypress wood, by Santi Siracusa. M. Sicily, 1st ed.

MESSINA (Sicily). *Church of San Gregorio. The Parlatorio.* Five seats of walnut wood, elaborately carved. M. Sicily, 1st ed.

MESSINA (Sicily). *Church of San Nicolò.* Colossal statues of St. Peter and St. Paul, which flank the doorway, are of wood painted to resemble stone, by Calamech. Date, 16th century. M. Sicily, 1st ed.

MILAN (Italy). *Duomo.* The richly carved stalls of walnut wood, in the choir, with bas-reliefs, represent the history of St. Augustine and St. Ambrose. The organ cases are rich with gilded carving and paintings. M. North Italy, 9th ed.

MILAN (Italy). *Basilica of Sant' Ambrogio.* The doors, scarcely visible through a close grating, are ornamented with foliage and Scripture histories. The general costume and treatment of many of the figures, is that of the Lower Empire. Date, 9th century; restored, 1750. Stalls for the canons, carved in a rich Flemish style. Date, 16th century. M. North Italy, 9th ed.

MILAN (Italy). *Church of Santa Maria delle Grazie.* The stalls of the choir have some good intarsia work. M. North Italy, 9th ed.

MILAN (Italy). *Ch. of Santa Maria presso San Celso.* The decorations of the stalls are by Taurini. M. North Italy, 9th ed.

MILAN (Italy). *Ch. of San Tomaso in terra mala.* The stalls of the choir are of walnut tree, and the carvings represent events in the life of St. Benedict. The sacristy also contains some noble carvings. M. North Italy, 9th ed.

MODENA (Italy). *The Duomo.* The tarsia work of the stalls in the choir is worthy of notice. Date, 1465. M. North Italy, 9th ed.

MONREALE, near PALERMO (Sicily). *Cathedral. Cappella del Crocifisso.* Two small doors have panels carved in the Flemish style, and in good taste, representing the closing scenes in our Saviour's life. In the sacristy is a *vestiarium* carved in the same style, with the Deposition and Entombment of Christ, the Brazen Serpent, Moses striking the Rock, the discovery of the Cross by the Empress Helena, and Constantine carrying the Cross in procession. M. Sicily, 1st ed.

MONSERRAT, CONVENT OF, beyond BARCELONA (Spain). *Chapel.* A retablo, carved by Esteban Jordan. A miraculous image, rudely carved out of dark wood, and holding the child in its lap. It is believed to have been made by St. Luke, and brought to Barcelona in the year 50, by St. Peter. Date of retablo, about 1590. M. Spain, 3rd ed.

MONTE CASINO, MONASTERY OF (Italy). *Church.* The choir of the church is of walnut wood. Nothing can surpass the exquisite sculpture of its flowers, figures, &c. Fifty Corinthian columns with ornamental bases divide the seats from each other. The panels forming the backs, 48 in number, are carved in every variety of pattern, with flowers, birds, or foliage, and a portrait of some religious character in the middle. The doors of the sacristy, and those opposite to them, leading to the convent, are superb. M. South Italy, 4th ed.

MONZA (Italy). *Duomo.* Gothic carvings in the choir. M. North Italy, 9th ed.

MOOSBURG, Bavaria (Germany). *The Stiftskirche of St. Castulus.* A richly-carved reredos. M. South Germany, 9th ed.

MORLAIX (France). *Ch. of St Melaine.* Good carved screen work. M. France, 8th ed.

MORLAIX (France). *House of Madame Perrins, Grande Rue.* Fine staircase. M. France, 8th ed.

MORLAIX (France). *House on the Quai*. A remarkable carved staircase. M. France, 8th ed.

MUNICH (Germany). *The Frauenkirche*. A high altar has some fine carvings. M. South Germany, 9th ed.

MUNICH (Germany). *The Parish Church of Maria Hilf*. The carvings, in 14 bas-reliefs, of events in the life of our Saviour, arranged on the walls, and the two altar-pieces, are well worth notice. M. South Germany, 9th ed.

MUNICH (Germany). *The New Palace*. The floors are of various kinds of wood, inlaid in patterns, different in each apartment. M. South Germany, 9th ed.

MURCIA (Spain). *Cathedral*. The *silleria* in the choir and the organ are wellcarved; the retablo is also full of old carving. The sacristia mayor has some fine dark wood carving: the portal is rich plateresque. Date of carving in the sacristia, 1525. M. Spain, 3rd ed.

MURCIA (Spain). *Ch. of San Nicholas*. An exquisite figure of San Antonio, in a brown capuchin, about 18 inches high, carved in wood, by Alonzo Cano, and inscribed; it is the gem of Murcia. Date, 1650? M. Spain, 3rd ed.

NAJERA (Spain). *Ch. of Santa Maria*. The elaborate Gothic *coro* was carved by el Maestro Andres and Nicolas. Date, 1495. M. Spain, 3rd ed.

NAMUR (Belgium). *Cathedral of St. Aubain*. A new pulpit, from the designs of M. Geerts, of Louvain, deserves notice. The figures cut in oak are fine. Beneath the pulpit is a group representing the Virgin guarding the city of Namur from the Demon of Pestilence. Namur is allegorically represented by a female. Date, 1848. M. North Germany, 14th ed.

NANTES (France). *Cathedral*. Modern carving in some of the side chapels which deserves notice. M. France, 8th ed.

NAPLES (Italy). *Cathedral. Chapel of the Caracciolo Pisquizi family*. A large crucifix attributed to Masuccio I. Date, 13th century. M. South Italy, 4th ed.

NAPLES (Italy). *Ch. of San Giovanni a Carbonara. The Sacristy*. The presses of walnut wood were executed from Vasari's designs. M. South Italy, 4th ed.

NAPLES (Italy). *Ch. of Santa Maria dell' Annunziata. The Sacristy*. The presses are covered with bas-reliefs, illustrating the life of the Saviour, by Merliano. Date, 15th to 16th century. M. South Italy, 4th ed.

NAPLES (Italy). *Ch. of Santa Maria la Nuova*. A chapel contains a beautiful crucifix by Merliano. Date, 1500-1600. M. South Italy, 4th ed.

NAPLES (Italy). *Ch. of San Martino. Sacristy*. The presses which surround it are in fine tarsia-work, with carved reliefs. M. South Italy, 4th ed.

NAPLES (Italy). *Palazzo Pianura*. On the ancient wooden gates are arabesques and figures in relief. M. South Italy, 4th ed.

NAPLES (Italy). *Palazzo Santangelo*. The original doors are beautifully inlaid; they bear amidst their carved ornaments the arms of Diomed Carafa. M. South Italy, 4th ed.

NICOSIA (Sicily). *Cathedral*. Figure of Christ on the Cross, carved by Fra Umile Pintorno of Petralia. The carved work in the choir is by Giambattista Livolsi, a native sculptor. Date of figure, about 1600? M. Sicily, 1st ed.

NIVELLES (Belgium). *Ch. of St. Gertrude*. A pulpit carved by Delvaux, representing Elijah in the desert. M. North Germany, 14th ed.

NORWICH (England). *Cathedral. Choir*. Stalls, 62 in number; excellent perpendicular carving and details. Miscellaneous below of two periods; curious and various subjects of

figures and animals. Beginning and end of 15th century. Date, about 1450. M. English Cathedrals, 1st ed.

NORWICH (England). *Ch. of St. Michaels at Thorn.* Oak lectern. Walcott's Cathedrals of the United Kingdom. 1st ed.

NOVARA (Italy). *Basilica of San Gaudenzio.* A framework richly carved and gilt, executed by Gaudenzio Ferrari. Date, 1515. M. North Italy, 9th ed.

NUREMBERG (Germany). *Ch. of St. John.* Statues in wood, attributed to Veit Stoss. Date, 16th century. M. South Germany, 9th ed.

NUREMBERG (Germany). *Ch. of St. Lawrence.* A curious carving by Veit Stoss, representing the Salutation of the Virgin by the Angel, is suspended from the roof of the Church before the altar. The group is surrounded by a chaplet of roses, in which are introduced reliefs depicting the seven joys of the Virgin. Above is God the Father: below hangs the serpent. This work fell down in 1817 and was much broken, but has been most skilfully restored. On the high altar is a crucifix in wood, gilt, by the same artist, of even finer workmanship. Date, 1518. M. South Germany, 9th ed.

NUREMBERG (Germany). *St. Sebald's Church.* Figures of St. John and the Virgin with Christ on the Cross, over the high altar, by Veit Stoss. Date, 16th century. M. South Germany, 9th ed.

NUREMBERG (Germany). *The Castle, the upper Chapel of St. Ottmar in.* Two reliefs, one representing the Resurrection of Christ and Coronation of the Virgin, and another a party of saints, and below them the Last Judgment, both ascribed to Veit Stoss. Date, 16th century. M. South Germany, 9th ed.

NUREMBERG (Germany). *The Peller'sche Haus.* A room with finely panelled wood covering the walls and ceiling. Date, about 1605. M. South Germany, 9th ed.

NUREMBERG (Germany). *The Schwein'sche Haus, Burgstrasse, Room called Pfalzgrafenstube in.* Fine panelling of lime wood put together without nails. M. South Germany, 9th ed.

NUREMBERG (Germany). *School of Design.* Some remarkable old sculptures in wood. A carving in high relief of Scripture subjects,—the Trinity, Last Judgment, &c.—enclosed by a chaplet of roses; a very fine work (wood?). M. South Germany, 9th ed.

OBERWESEL (Germany). *Ch. of Our Lady.* The altarpiece is carved and richly gilt, consisting of niches filled with the figures of prophets, patriarchs, and saints, and is the perfection of elegance and delicacy. Date, 1331. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

OBERZELL on the Island of REICHENAU (Germany). *Church.* A somewhat stiff carving, in the porch, of the Agony in the Garden. (A Mount of Olives.) Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

OEHRRINGEN, Württemberg (Germany). *The Protestant Church.* In the cloisters, preserved within a case, is a group of figures of the Virgin and Child, St. Ambrose, St. Augustine, St. Jerome, and St. Gregory, beneath a canopy of elaborate fretwork, carved also in wood. M. South Germany, 9th ed.

OLMEDO (Spain). *Ch. of San Andres.* A retablo by Berruguete, with pictures of his school. Date, 1545? M. Spain, 3rd ed.

ST. OMER (France). *Abbey Church of St. Bertin.* Mutilated panelling on the walls of a tower, the only fragment of the church remaining, displaying the ornaments of the florid Gothic. Date, 1431–1461. Condition, bad. M. France, 8th ed.

ORIHUELA (Spain). *Cathedral*. The *armario* in the sacristia is good. M. Spain, 3rd ed.

ORLEANS (France). *House of Agnes Sorel, in the Rue du Tabourg*. Fine carvings. Date, before 1470? M. France, 8th ed.

ORVIETO (Italy). *Duomo*. An elaborately carved balustrade of a gallery running round the nave and over the arches. M. Central Italy, 5th ed.

ORVIETO (Italy). *Duomo*. The *tarsia* of the choir was executed chiefly by artists from Siena. The pulpit is said to have been designed by Scalza. This cathedral employed in its embellishment twenty-eight workers in tarsia whose names have been recorded in the history of the cathedral by P. della Valle. Date, 14th century. M. Central Italy, 5th ed.

OSINA (Spain). *Cathedral*. The *retablo* and *trascoro* were excellently carved by Juan de Juni with incidents connected with the passion of Christ. Date, 1556. M. Spain, 3rd ed.

OUDENARDE (Belgium). *Town Hall*. The entrance to the council chamber is a beautiful specimen of carving in the style of the Renaissance, executed by Paul van der Schelden. Date, 1530. M. North Germany, 14th ed.

OVIEDO (Spain). *Cathedral*. The *silleria del coro* is ornamented with inlaid marqueterie. M. Spain, 3rd ed.

OXFORD (England). *Cathedral*. *Choir screen*.—Curious mixture of Gothic and Italian detail. *Pulpit*.—Grotesque carvings at the sides. *Transepts*.—Remarkable and unpleasing screens; the details are Gothic, with square Renaissance doorways. *Latin Chapel*.—Unusually fine woodwork; one of the poppy-heads represents Cardinal Wolsey's hat supported by angels. The emblems of the Evangelists, and the sacred monogram I. H. S. appear on others. 16th century. *Chapter-house*.—A chest covered with rich flamboyant panelling. A finely-carved Elizabethan table. Carved wainscoting of the same period. Date, 16th century? M. English Cathedrals, 1st ed.

OXFORD (England). *Christchurch College. Hall*. Carved roof and pendants. Date, 1529? Walcott's Cathedrals of the United Kingdom, 1st ed.

OXFORD (England). *Trinity College. Chapel*. Carvings in lime and cedar, by Gibbons. Walcott's Cathedrals of the United Kingdom, 1st ed.

PADUA (Italy). *Ch. of Sant' Antonio. Chapel of the Holy Sacrament*. Presses with fine inlaid or intarsia work, executed by the two Canozzis. Date, 15th century. M. North Italy, 9th ed.

PADUA (Italy). *Ch. of Santa Giustina*. The fine sculptured work of the choir was executed from the designs of A. Campagnola; the stalls in the Coro Vecchio, the only portion of the older church that was preserved, are by two artists of Parma and Piacenza. Date, 1556; of stalls in the Coro Vecchia, 1456? M. North Italy, 9th ed.

PADUA (Italy). *Palazzo della Ragione*. An enormous model of a horse, by Donatello. It was executed for a certain A. Capodalista; the head is a modern restoration. Date, 1466. M. North Italy, 9th ed.

PALENCIA (Spain). *Cathedral*. *The Choir*. Stalls richly carved in somewhat of the late Flemish style, by El Maestro Centellas. 20 additional stalls of a later period by Pedro de Guadalupe. A prie-dieu desk in front of the bishop's stall probably of the same date. Date, 1410-1518. Street's Gothic Architecture of Spain; M. Spain, 3rd ed.

PALERMO (Sicily). *Cathedral*. The seats in the choir are carved, but with little ornament. In front of them, to the right, is a Gothic throne elaborately carved in the quaint German style, and displaying a relief of the death of the Virgin. The corresponding screen opposite is decorated with the Adoration of the Magi. M. Sicily, 1st ed.

PALERMO (Sicily). *Cathedral. The South Porch.* The exquisitely carved door within the porch was inserted in the reign of Alphonso the Magnanimous, Bertino being the prelate and Antonio Gambara the architect. Date, 1426. M. Sicily, 1st ed.

PALERMO (Sicily). *Ch. of San Domenico.* The seats in the choir are carved and decorated in the Renaissance style. The sacristy is surrounded with carved work, also of the Renaissance period. M. Sicily, 1st ed.

PALERMO (Sicily). *Ch. of San Francesco d' Assisi.* Quaint and curious carvings in the choir. M. Sicily, 1st ed.

PALERMO (Sicily). *Ch. of San Giuseppe de' Teatini. Chapel of the Epistle.*—A carving of Christ on the Cross, of life size and painted. It is attributed to Michel Angelo, but falls far short of his perfection. M. Sicily, 1st ed.

PALERMO (Sicily). *Ch. of San Lorenzo.* Benches of ebony inlaid with ivory and mother-of-pearl, and supported by pretty carved figures, which surround the church. M. Sicily, 1st ed.

PALERMO (Sicily). *Ch. of La Magione.* Above the roof in the nave, the ancient flat ceiling, carved, painted, and gilt, is said to exist. In the first altar to the right is a Pietà in painted sculpture, attributed to Vincenzo Gagini. M. Sicily, 1st ed.

PALERMO (Sicily). *Ch. of Santa Maria della Catena.* The three doors of the portico are of the Renaissance style, adorned with fruit and flowers of delicate carving, and having on their lintels bas-reliefs of the Virgin and Child, the Presepio, and the Adoration of Magi, all by Vincenzo Gagini. Date, 16th century. M. Sicily, 1st ed.

PALERMO (Sicily). *Ch. of La Martorana.* The south door of the church is divided into panels, with Saracenic patterns in relief, resembling the doors of the Alhambra, the same line being continued throughout. M. Sicily, 1st ed.

PALERMO (Sicily). *Ch. of La Martorana.* The lintel of the outer door of the *parlatorio* of the convent bears a bas-relief of hunting scenes in scrolls, of Byzantine art. M. Sicily, 1st ed.

PALERMO (Sicily). *Monastery of San Martino. Church.* The seats of the choir are of walnut, of beautiful workmanship in the cinquecento style. M. Sicily, 1st ed.

PALERMO (Sicily). *Oratorio del Rosario di Santa Cita.* The seats surrounding the chapel are inlaid with mother-of-pearl. M. Sicily, 1st ed.

PALERMO (Sicily). *Palazzo Reale. Cappella Palatina.* The south door is of walnut, decorated with arabesque carvings of modern date. In the central compartments are small reliefs, representing the calling of Peter and James, and Christ delivering the keys to Peter. In the lumber-room of the palace is still to be seen a square door with richly moulded panels, which are filled with an elaborately entwining Saracenic flower. M. Sicily, 1st ed.

PAMPLONA (Spain). *Cathedral. The Choir.* The stalls are of Renaissance character, but founded closely upon older models. The carvings of saints, patriarchs, &c., are by Miguel Anchuta, wrought, it is said, out of English oak. Date, about 1575? Street's Gothic Architecture in Spain; M. Spain, 3rd ed.

PAPPENHEIM, near WEISSENBURG (Germany). *The Liebfrauenkirche.* Some curious carvings and stalls. Date, 1496. M. South Germany, 9th ed.

PARADES DE NAVA (Spain). *Ch. of Sta. Eulalia.* Carvings by Alonso Berruguete. Date, about 1520. M. Spain, 3rd ed.

PARIS (France). *Ch. of St. Etienne du Mont.* The jubé or rood screen, with its two staircases, is an elaborate piece of carving, by Biard. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Eustache*. The fine carving of the choir has been lately replaced in a chapel behind the choir. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Germain l'Auxerrois*. Scroll? in the arch of the portal of the central door contains much curious work. In the chapel of Notre Dame de la Compassion is a Flemish altar-piece elaborately carved. The seat of the royal family is a good specimen of carving. Date, 1250? of royal seat, 1684. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Germain des Prés*. The stalls in the choir, handsomely carved, are from the designs of M. Flandrin. M. Paris, 1st ed.

PARIS (France). *Church of St. Gervais*. Two rows of stalls in the choir have some grotesque carvings. Date, 16th century. M. Paris, 1st ed.

PARIS (France). *Ch. of St Paul et St. Louis*. The high altar is an immense piece of wood-work and gilding. M. Paris, 1st ed.

PARIS (France). *Ch. of the Petits Pères*. Specimens of carving. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Sulpice*. Finely carved organ. M. Paris, 1st ed.

PARIS (France). *Ch. of St. Vincent de Paul*. The stalls of the choir and the pulpit are richly carved. M. Paris, 1st ed.

PARIS (France). *Ecole Impériale des Beaux Arts*. Splendid specimens of carving from the Château d'Anêt. M. Paris, 1st ed.

PARIS (France). *Hôtel Cluny*. In the large hall are a series of 60 little figures, carved in wood, of the kings of France, made under Louis XIII. In another hall is some beautiful furniture in sculptured ebony. Date, 17th century. M. Paris, 1st ed.

PARIS (France). *Hôtel Cluny*. Room of la Reine Blanche. A very handsome chimney-front in sculptured wood. M. Paris, 1st ed.

PARIS (France). *Hôtel de Ville*. *Salle du Zodiaque*. Wainscots carved by Jean Goujon. M. Paris, 1st ed.

PARIS (France). *The Louvre*. *Salle de Jean Goujon*. Four figures for the Chapel of Ste. Geneviève by Germain Pilon. M. Paris, 1st ed.

PARIS (France). *Tuileries*. *Salle des Maréchaux*. The ceiling is splendidly carved and painted. M. Paris, 1st ed.

PARMA (Italy). *The Battisterio*. The stalls of inlaid work were made by Bernardino Canoccio. Date, 1493. M. North Italy, 9th ed.

PARMA (Italy). *The Duomo*. The seats of the choir are finely carved. M. North Italy, 9th ed.

PAU (France). *Castle*. In the Chambre-à-coucher du Roi is a bed said to be that of Henri IV.; it is curiously carved with medallion heads of the kings of France; in an adjoining room is a state chair, richly carved, bearing the arms of Jeanne d'Albret. M. France, 8th ed.

PAU (France). *Castle*. Opposite the tower of Montauzet is the grand staircase, the vaulting of which divided into squares, contains rich carvings, among which may be observed the letters H.M., the initials of Henry II. of Navarre and Margaret, the grand-parents of Henri IV., by whom it was built. Date, 16th century. M. France, 8th ed.

EL PAULAR, CONVENT OF, near Segovia, (Spain). *Church*. The exquisite *retablo* was wrought at Genoa, and of the same period was the *silleria del coro*. M. Spain, 3rd ed.

PAVIA (Italy). *The Certosa*. *The Choir*. The fine doors with intaglios, and bas-reliefs, representing the principal events of the life of S. Bruno, are by Virgilio de' Conti; and the intarsiatura work in the seats by Bartolomeo da Pola, representing heads of the apostles and saints. Date of the seats, 1486. M. North Italy, 9th ed.

PAVIA (Italy). *Duomo*. The colossal terms, representing the Fathers of the Church, bent forwards and support-

ing the pulpit on their shoulders, are finely executed in dark wood. M. North Italy, 9th ed.

PERIGUEUX (France). *Cathedral of St. Front, Chapel in.* A bas-relief representing the assumption of the Virgin, of elaborate execution. M. France, 8th ed.

PERPIGNAN (France). *Cathedral.* The altar-screen, of beautiful carved work, partly wood, partly stone, in the style of the Renaissance, deserves notice. M. France, 8th ed.

PERUGIA (Italy). *Cathedral. Baptistry.* The beautifully carved screen, in which stands the font is the work of Pietro Paolo, of Como. M. Central Italy, 5th ed.

PERUGIA (Italy). *Cathedral, 1st chapel on the left of nave in.* The carvings of the stalls by Jacopo Fiorentino, are very beautiful. M. Central Italy, 5th ed.

PERUGIA (Italy). *Ch. of S. Agostino.* The intarsia work and bas-reliefs on the seats of the choir are by Baccio d'Agnolo, from the designs of Perugino. M. Central Italy, 5th ed.

PERUGIA (Italy). *Ch. of San Pietro dei Cassinensi.* The choir is surrounded by stalls ornamented with reliefs executed by Stefano da Bergamo, from the designs of Raphael: the subject of each is different. Besides these the doors and other portions of wood-work contain fine specimens of *tarsia* by Fra Damiano da Bergamo. Date, 16th century. M. Central Italy, 5th ed.

PERUGIA (Italy). *Sala del Cambio.* Very remarkable carving, believed to be from the designs of Pietro Perugino. M. Central Italy, 5th ed.

PETERBOROUGH (England). *Cathedral.* Original doors, as shown by the chevron moulding on the interior framework. *North Transept.*—Eastern aisle divided from the transept by oaken screenwork. Against the north wall are some stalls and canopies removed from the choir, among which three early English shafts, with gilt capitals deserve notice. *Choir.*—Stalls and wood-work, executed under the direction of Dean Monk, 1830; design and colour alike unpleasing. Roof, dating from the close of the 15th century, of wood, with pendent bosses, coloured and gilt. *Great Transept: North Wing.*—Remains of ancient stalls of the period of Edward III. Two curious wooden capitals of early English work. Date, 13th century. M. English Cathedrals, 1st ed.; Walcott's Cathedrals of the United Kingdom, 1st ed.

ST. PETERSBURGH (Russia). *Ch. of Smolnoi.* The doors of the Ikonostast or screen are formed of golden columns, twined and interlaced with vine leaves and ears of corn in carved and gilded wood. M. Russia, 2nd ed.

PFUNDS, Tyrol (Italy). *Church.* A carved altar-piece, with various subjects from the New Testament. M. South Germany, 9th ed.

PIACENZA (Italy). *The Duomo.* The choir retains its stalls of rich carving by Gian Giacomo, a Genoese. Date, 1471. M. North Italy, 9th ed.

PIACENZA (Italy). *Ch. of San Sisto.* The intarsiatura of the stalls of the choir was very beautiful, but is now much injured; it represents views of towers, castles, villas, &c. M. North Italy, 9th ed.

PIETRA, between ALBENGA and SAVONA (Italy). *Church.* Curious carvings. M. North Italy, 9th ed.

PISA (Italy). *Cathedral.* The soffit of the great nave and of the transepts was made in its present form after the fire of 1596; it is of wood, flat, with deep panels and rosettes, carved and gilt; the smaller ones are groined. M. Central Italy, 5th ed.

PISA (Italy). *Cathedral.* The stalls of the choir, with their rich intarsiatura, are amongst the best specimens of this branch of art. M. Central Italy, 5th ed.

PISA (Italy). *Baptistery*. The seats round the font in handsome modern intarsia work are by a Pisan artist. M. Central Italy, 5th ed.

PLASENCIA (Spain). *Cathedral*. The *silleria* of the choir, carved by Rodrigo Aleman, is most elaborate, although somewhat tedesque; in it sacred, profane, serious, ridiculous, bacchanal, and amatory subjects are incongruously jumbled together. The two stalls near the coro alto, and the Gothic spire, the bishop's throne, and the confessional of the Penitenciaro are also carved by Aleman, and good specimens. The retablo of the high altar, with the Assumption of the Virgin, and statues, is by Gregorio Hernandez. Date of stalls, &c., 1520; of retablo, 1626. M. Spain, 3rd ed.

ST. POL DE LEON (France). *Cathedral*. The Lady Chapel contains some good carved work. Date, 16th century. M. France, 8th ed.

POLIZZI (Sicily). *Chiesa Matrice*. Fragment of a beautiful custodia, carved by Domenico Gagini. Date, 1482. M. Sicily, 1st ed.

PONFERRADA (Spain). *Parish Church*. An excellent Magdalen, carved by Gregoria Hernandez. Date, about 1635. M. Spain, 3rd ed.

PRAGUE (Germany). *Cathedral*. Curious representations of the city of Prague in the 17th century. M. South Germany, 9th ed.

PROVINS (France). *Ch. of St. Ayoul*. A remarkable altar-piece of carved wood, the work of Pierre Blassot, of Amiens (died, 1663). Date, 1660? M. France, 8th ed.

RANDAZZO (Sicily). *Ch. of Santo Nicolo*. A crucifix, ascribed to Fra Umile Pintorno, of Petralia. Date, about 1600? M. Sicily, 1st ed.

RATISBON (Germany). *Cathedral*. The high altar has been encased in a wooden covering, executed in a Gothic style. M. South Germany, 9th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

RATTENBERG, near (Germany). *Ch. of St. Leonhard*. Carved pulpit and stalls. M. South Germany, 9th ed.

RATZEBURG (Germany). *Cathedral*. Stalls, with fragments of Roman carving; the oldest work of the kind in Germany. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

RAVENNA (Italy). *The Refettorio del Collegio*. A good carved ceiling and doors. M. North Italy, 9th ed.

RECANATI (Italy). *Cathedral*. A richly-carved roof. Date, beginning of the 17th century. M. Central Italy, 5th ed.

REIMS (France). *House in the Marché au Blé*. External decoration of rich and well-preserved oak carving. M. France, 8th ed.

REUTLINGEN, Würtemberg (Germany). *Ch. of St. Mary*. Curious carving of the Entombment. M. South Germany, 9th ed.

RINGSAKER, between STOR HAMMER and LILLEHAMMER. (Norway). *Church*. A curious carved altar-piece, painted and gilt. M. Norway, 3rd ed.

RIPON (England). *Cathedral*. Beautiful stalls of light and delicate tabernacle work; beautiful screen (wood?) 19 ft. high, traditionally said to have been brought from Fountain's Abbey, before the choir. Date, 1494; screen, 1489-94. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

ROBLEDO DE CHAVELA (Spain). *Parish Church*. A gilt and Gothic retablo formed of nine lancet divisions with paintings of the life of the Virgin, by Rincon. M. Spain, 3rd ed.

LA ROCHE MAURICE, near LANDERNEAU, Brittany (France). *Church*. Sculptured rood loft. M. France, 8th ed.

ROCHESTER (England). *Cathedral*. Roof below the tower with its grotesque ornaments; cannot be com-

mended. *Choir*.—Stalls with indifferent work. Date, 1840
South-east transept—Horizontal oaken roof studded with corbel heads and bosses of graceful foliage, probably unique and the most valuable instance of the kind in England. Date, 13th century, time of Edward I. M. English Cathedrals, 1st ed.

RODEZ (France). *Cathedral*. The stalls and bishop's throne are well carved, and were in a good state of preservation until recently painted. One of the side chapels contains a fine altar screen elaborately carved with bas-reliefs, arabesques, and ornaments, partly Gothic partly classic, in the style of the 16th century. The whole is painted and illuminated. The work of the organ loft also deserves attention. M. France, 8th ed.

ROESKILDE (Denmark). *Cathedral*. The carving of the altar-piece, representing the birth and the passion of our Saviour, is well executed. M. Denmark, 3rd ed.

ROME (Italy). *Basilica of the Lateran*. *Sacristy*. Statue of St. John the Baptist, by Donatello. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Basilica of Santa Maria Maggiore*. The roof, designed by Sangallo, is flat and divided into five rows of panels. It is elaborately carved and gilt. M. Rome, 6th ed.

ROME (Italy). *Basilica of San Paolo fuori le Mura*. The roof of the nave is a magnificent specimen of modern carving and gilding, having the armorial bearings of the reigning pontiff in the centre. Date, 1854. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Ch. of Santa Sabina*. The doors of the ancient portico or vestibule at the south end of the nave are of cypress wood. Date, 12th or 13th century. M. Rome, 6th ed.

ROME (Italy). *Ch. of San Vitale*. Carved wooden doors leading from the vestibule into the church. M. Rome, 6th ed.

ROME (Italy). *The Vatican*. *The Loggie*. Some of the carved doors, which date from the time of Leo X., are fine specimens of carving. Date, 1513–22. M. Central Italy, Rome, 6th ed.

ROME (Italy). *The Vatican*. *The Stanze of Raphael*. The doors and window shutters are celebrated for their elaborate carvings by Giovanni Barili; they are supposed to have been executed partly from designs of Raphael; of the intarsia work by Fra Giovanni da Verona, little remains. Date, 16th century. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Vatican Library*. *The Archivio Secreto*. The door leading into it is a fine specimen of modern intarsia work, representing four of the principal monuments erected during the reign of Pius IX., the viaduct of Lariccio, the basilica of St. Paul, and the tabernacles in the latter church and in the Lateran. Date, 19th century. M. Central Italy, Rome, 6th ed.

ROME (Italy). *Vatican Library*. *Chamber of the Scribes*. Stalls decorated with intarsia-work, by Frate Giovanni da Verona. M. Central Italy, Rome, 6th ed.

ROTHENBURG, Bavaria (Germany). *Ch. of St. James*. The altar of the Holy Blood has some very remarkable carving in lime wood, attributed, with great improbability to Wohlgemuth. The centre represents the Last Supper; the shutters, the entry of Christ into Jerusalem, and Christ on the Mount of Olives. Above are two angels bearing a golden cross, which contains the holy blood, the Virgin, the Baptist, and an Ecce Homo, and finely-carved open-work. The high altar, dedicated to St. James, contains one of the finest works of Frederick Herlen. The centre consists of painted sculpture representing the Crucifixion. Date of high altar, 1466. M. South Germany, 9th ed.

ROUEN (France). *Cathedral*. The carving of the stalls is extremely curious. Date, 1467. M. France, 8th ed.

ROUEN (France). *Ch. of St. Maclon*. The doors, including that on the north side, are beautifully carved with Scripture subjects in bas-reliefs, by Jean Goujon, it is said. M. France, 8th ed.

ROUEN (France). *Palais de Justice, Salle d'Assizes in*. A fine roof of black oak set off with gold. M. France, 8th ed.

SAALFELD (Germany). *Ch. of St. John*. A colossal statue of St. John. M. North Germany, 14th ed.

SABLÉ (France). *Abbey of Solesmes, Church in*. The stalls in the choir, carved with the genealogy of Christ, are worth notice. M. France, 8th ed.

ST. ASAPH, Wales (England). *Cathedral. Choir*. Pulpit, throne, and stalls, erected by Bishop Owen. Date, 1631-5. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

ST. DAVID'S, Wales (England). *Cathedral*. Roof of nave of Irish oak, flat and panelled with carved Tudor pendants. Date, 1508. Beautiful decorated rood screen (wood?) erected by Bishop Gower, stands before the choir, of five compartments, and retains the stair to the loft. Date, 14th century. *Choir*.—Twenty-eight stalls erected by Bishop Tulley; throne, given by Bishop Morgan before 1488. Date, 1460-80. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

ST. MAGNUS, Kirkwall, (Scotland). *Cathedral. Choir*. Flamboyant work of the time of Earl Patrick, deserving particular attention. Date, 1660? Walcott's *Cathedrals of the United Kingdom*, 1st ed.

SALAMANCA (Spain). *The new Cathedral*. The silleria del coro is heavy and bad. In the chapel adjoining the Capilla de San Antonio is a St. Jerome beating his breast, by Gaspar Becerra. Date, 1566? Behind the coro are statues of St. John and a cross Santa Ana teaching the Virgin to read; both ascribed to Juan de Juni. Date, 1585? M. Spain, 3rd ed.

SALAMANCA (Spain). *The old Cathedral*. Three Gothic sedilia in the capilla de abajo behind the choir and some extremely old retablos. M. Spain, 3rd ed.

SALAMANCA (Spain). *Chapel of el Colegio Mayor de Santiago*. The retablo Berruguete undertook to build, carve, and paint, but it has been completely spoilt by white-wash. Date, begun 1529, finished 1531. M. Spain, 3rd ed.

SALEMI (Sicily). *Ch. of the Padri Osservanti*. Figure of Christ on the Cross, carved by Fra Umile of Petralia. Date, about 1600? M. Sicily, 1st ed.

SALINS (France). *Ch. of St. Anatole*. Good carvings in the stalls in the choir. M. France, 8th edition.

SALISBURY (England). *Cathedral. Choir*. The stalls and bishop's throne, dated originally from the episcopate of Bishop Hume (1766-1782), but were remodelled and canopies added by Wyatt. They have been stained a dark oak colour. Date, about 1782-1791. M. English *Cathedrals*, 1st ed.

SALISBURY (England). *Banqueting hall of John Hall, on the Canal*. Fine timber roof. Date, 1466. Walcott's *Cathedrals of the United Kingdom*, 1st ed.

SALMANSWEILER, Würtemberg (Germany). *Convent, Church in*. Stalls near the West door. M. South Germany, 9th ed.

SALZBURG (Germany). *Ch. of the Capuchins*. Doors carved with reliefs of the busts of the Virgin, John the Baptist and the Apostles. Date, 1470. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

SALZBURG (Germany). *Hospital Church*. Carved shrine, painted and gilt. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

SAN FILIPPO D' ARGIRÒ (Sicily). *Ch. of Real Batia.* The seats of the choir are adorned with 24 small reliefs, illustrating the history of St. Philip and his miracles at Agyrium, carved by Nicolò Bagnasco of Palermo, of curious subjects but mediocre art. Date, 1820. M. Sicily, 1st ed.

SANTAREM (Portugal). *Ch. of S. Francis.* A remarkable crucifix on the left of the principal entrance, which was executed by the order of D. João I., and the image of which is said to be the exact height of that monarch. Date, 15th century. M. Portugal, 2nd ed.

SANTIAGO (Spain). *Cathedral.* The image of Santiago was graven by el Maestro Mateo for Archbishop Gelmirez. Date, 1188. M. Spain, 3rd ed.

SANTIAGO (Spain). *Cathedral.* An immense canopy or baldacchino, carved and gilt, it is a mixture of the rococo, classical, and Salomimic styles, while the supporting angels are heavy. The *silleria del coro* was carved with holy subjects by Gregorio Español. The Capilla del Rey de Francia, retains a delicate white and gold Berruguete *retablo*. Date of the *silleria*, 1606. M. Spain, 3rd ed.

SANTIAGO (Spain). *Ch. of Las Animas.* Good painted sculpture, principally representing our Saviour's Passion, by one Prado. M. Spain, 3rd ed.

SANTIAGO (Spain). *Convent of St. Martin, Chapel now the parish church.* The *retablo* is of very bad churriguesque, the figures of St. Martin and Santiago are in a fricassee of gilt gingerbread. M. Spain, 3rd ed.

SANTOYO (Spain). *Church.* A superb *retablo* wrought by Juan de Juni, for Sebastian de Navares, secretary to Philip II. Date, 16th century. M. Spain, 3rd ed.

SAVONA (Italy). *Cathedral.* Fine carvings in the choir. M. North Italy, 9th ed.

SCHWÄBISCH HALL, Würtemberg (Germany). *Ch. of St. Michael.* The interior contains much curious wooden sculpture; in the south aisle is the Entombment, with figures life-size, a remarkable work for expression. Another curious carving, with old paintings on the shutters, contains three subjects in one frame. 1. Bearing the Cross; 2. Crucifixion; 3. Deposition. The Sacramentshaus, with good carving, has been much damaged by whitewash. M. South Germany, 9th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

SEGOVIA (Spain). *Cathedral. Capilla de la Piedad.* A magnificent *retablo* by Juan de Juni, filled with painted sculpture. In this Deposition from the Cross the figures are larger than life, and the sentiment is the profound and terrible grief of the Virgin. Date, 1571. M. Spain, 3rd ed.

SEGOVIA (Spain). *Convent of the Parral. Church.* Walnut *silleria*, elaborately carved by Bartolomé Fernandez. Date, 1526. M. Spain, 3rd ed.

SEGOVIA (Spain). *Convent of the Santa Cruz. Church.* The *retablo* was given by Philip II. Date, 1557. M. Spain, 3rd ed.

SEVILLE (Spain). *Cathedral.* Before entering the choir is an exquisite figure of the Virgin, carved by Juan Martinez Montañes. Date, about 1600. The *silleria del coro* was carved by Nuño Sanchez, 1475; Dancart, 1479; and Guillen, 1548. There are 117 stalls, of which the archbishop's throne in the centre is remarkable. The *facistol* or lectern is elegantly carved by Bartolomé Morel, 1570. The Gothic *retablo* of the high altar, divided into 44 compartments, is unequalled in Spain in size and elaborate details; designed in 1482 by Dancart, it was finished in 1550; it is said to be made of *alerce* wood. The carvings represent sacred subjects from the New and Old Testaments, and the life of the Virgin. The *atriles* or chorister's desks are the work of Francisco Alfaro. In the Sacristia de los Calices

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is a Crucifix, by Montañes. The plateresque carved door and the armarios or plate chests are by Pedro Duque Cornejo, 1677—1727, pupil of Roldan. Next to the Capilla San Josef is a statue of San Hermenegildo by Montañes. M. Spain, 3rd ed.

SEVILLE (Spain). *Cathedral. Sacristia mayor.* The dresses of the clergy are kept in new presses, made by order of a barbarian canon, named Santos, who destroyed the very fine old ones of Guillen, 1548, a few of whose Michael Angelesque panels are let into the modern wood-work. Date, 1819. *Chapel of the Concepcion grande.*—A large crucifix is attributed to Alonso Cano. *The Capilla Real.*—The retablo, by Luis Ortiz, 1647, is in very bad taste; over the altar is placed the Virgen de los Reyes, a miraculous image, given to St. Ferdinand by his cousin, St. Louis of France. Date, 13th century. M. Spain, 3rd ed.

SEVILLE (Spain). *Ch. of San Andres.* A "Concepcion," by Montañes. Date, 1645? M. Spain, 3rd ed.

SEVILLE (Spain). *Ch. of San Clemente.* A splendid alerce roof. A grand and powerful figure of St. John the Baptist, carved by Jaspas Nunez Delgado, and painted by Pacheco. Date, about 1600. M. Spain, 3rd ed.

SEVILLE (Spain). *Ch. of San Esteban.* A fine "Christ bearing his Cross," by Montañes. Date, 1600? M. Spain, 3rd ed.

SEVILLE (Spain). *Ch. of San Isidoro.* The *El Cireneo* is carved by Bernardo Gijon. M. Spain, 3rd ed.

SEVILLE (Spain). *Ch. of San Juan de la Palma.* An infant Christ by Montañes. Date, 1600. M. Spain, 3rd ed.

SEVILLE (Spain). *Ch. of San Lorenzo.* In the retablo are four medallions and a San Lorenzo, by Montañes, by whom also is Nuestro Señor de gran Poder, a superb graven image. Date, 1650? M. Spain, 3rd ed.

SEVILLE (Spain). *Ch. of San Miguel.* The statue of the tutelar is either by Roldau or his daughter. The Christ bearing his cross, by Montañes, is one of his finest works and is called El Padre Jesus de la Pasion. Date, 1600? M. Spain, 3rd ed.

SEVILLE (Spain). *Ch. of San Pedro.* A fine retablo with paintings by Campana and Roelas. Date, 16th century. M. Spain, 3rd ed.

SEVILLE (Spain). *Parroquia de San Bernardo.* A statue of the tutelar by Montañes, and others by Roldau. Date, 1650? M. Spain, 3rd ed.

SEVILLE (Spain). *Chapel of the Hospital de la Sangre.* The retablo was designed by Maeda and gilt by Alonso Vazquez, whose pictures in it have suffered from neglect and repainting. Date, 1600. M. Spain, 3rd ed.

SEVILLE (Spain). *Chapel of Santa Paula.* Carvings by Alonso Cano. Date, about 1650? M. Spain, 3rd ed.

SEVILLE (Spain). *Colegiata San Salvador.* Images of San Christobal by Montañes, of Santa Rufina and Santa Justa by Pedro Duque Cornejo. Date, 1600? M. Spain, 3rd ed.

SEVILLE (Spain). *La Casa del Ayuntamiento.* The carved doors are remarkable. Date, 1545—64. M. Spain, 3rd ed.

SEVILLE (Spain). *Hospital of La Caridad. Church.* Over the high altar is a carving of the Descent from the Cross, painted; the masterpiece of Pedro Roldau. Date, 1600. M. Spain, 3rd ed.

SEVILLE (Spain). *Museum.* The fine silleria del coro, by Pedro Duque Carnejo, from the Cortuja Convent are deposited here, as also carvings by Montañes, a Santo Domingo, from Portaceli, a crucifix and a St. Dominick, and a crucifix

by Matias Vazquez de Leca, 1614. Date, 1600? M. Spain, 3rd ed.

SEVILLE (Spain). *University. Church.* A superb Corinthian retablo designed by Alonso Matias. It contains paintings by Roelas, and statues of St. John the Evangelist and St. John the Baptist by Alonso Cano. Also statues of St. Peter and St. Paul by Montañes. *The Chapel of Las Reliquias.*—Two images of Francisco de Borja and San Ignacio, wrought in 1610 by Montañes; the latter was coloured by Francisco Pacheco; also by him a crucifix. Date, 1606. M. Spain, 3rd ed.

SEVILLE, Village of SANTI PONCE (Spain). *Chapel of the Convent of San Isidoro.* Statues of San Isidoro and San Jeronimo by Montañes. Date, 1609? M. Spain, 3rd ed.

SIENNA (Italy). *Cathedral.* In the choir the beautiful carvings of the stalls were begun by Francesco Tonghi, by Bartolino of Sienna, and Benedetto of Montepulciano, from the designs of Maestro Riccio (Bartolomeo Neroni), and completed by the two Barilis, when the choir was removed from beneath the cupola to its present position. The *tarsia* work is by Fra Giovanni de Verona, and formerly belonged to the church of Monte Uliveto. Date, begun 1387, completed 1506. M. Central Italy, 5th ed.

SIENNA (Italy). *Istituto delle Belle Arti.* Eight pilasters and some frames of frescoes are fine specimens of carving by Antonio Barili, who executed them for a room in the palace of Pandolfo Petrucci. Date, 1511. M. Central Italy, 5th ed.

SIGÜENZA (Spain). *Cathedral.* The Gothic *silleria del coro* is richly carved; the huge organs are of a later date. In the chapel of Santa Catalina the *retablo* is churrigueresque, but the original one is put up in the sacristia. The carving in the inside of the portal to the sacristia is in the best plateresque style. Date, 1490. M. Spain, 3rd ed.

SION (Switzerland). *The old Cathedral.* A very perfect rood loft. Date, 13th century. M. Switzerland, 10th ed.

SITTEN, in Wales (). *Ch. of Notre Dame de Valère.* Carved shrine or chest of early Roman work, with pierced round arch arcades. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

SLESWIG (Denmark). *Cathedral.* The altar-piece is the work of a Danish artist, and is a beautiful specimen of wood carving. Date, 16th century. M. Denmark, 3rd ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

SOEST (Germany). *Ch. of St. Peter's.* An altar-piece of the Crucifixion carved in wood, very fine; the wings painted. M. North Germany, 14th ed.

SOEST (Germany). *The Wiesen-kirche.* Two richly carved altar-pieces (triptychs). M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

SOLMONA (Italy). *Palazzo del Comune.* The three doors are richly carved. M. South Italy, 4th ed.

SPOLETO (Italy). *Cathedral.* The winter choir is richly carved, the designs being attributed to Bramanté. M. Central Italy, 5th ed.

STAMBS, THE CISTERCIAN CONVENT, near SITZ, Tyrol (Italy). *Church.* A carved altar, representing the genealogical tree of our Saviour; of the time of Charles IV. M. South Germany, 9th ed.

STENDAL (Germany). *Ch. of St. Mary.* Carved screen-work and stalls. M. North Germany, 14th ed.

STENDAL (Germany). *Ch. of St. Nicholas.* A rood loft, and carved stalls in the choir. Date, of the rood loft, 1450; of the stalls, 1430. M. North Germany, 14th ed.

STENDAL (Germany). *The Rathhaus.* Some carved screenwork. M. North Germany, 14th ed.

STETTIN (Germany). *Schlosskirche*. A carved monument of Duke Bogislaus. M. North Germany, 14th ed.

STEYER, Styria (Germany). *Church*. A modern altar-piece of carved work. M. South Germany, 9th ed.

STOCKHOLM (Sweden). *Ch. of St. Nicolas*. An elaborately carved altar-piece of ebony, ornamented with gold, silver, and ivory. It represents the Birth, Passion, and Resurrection of Jesus Christ. M. Sweden, 3rd ed.

STOCKHOLM (Sweden). *The Riddarhaus*. The President's chair is of ebony and ivory, and rather a good specimen of Dutch workmanship. M. Sweden, 3rd ed.

STRALSUND (Germany). *The Nicolai Kirche*. A richly carved altar-piece, enclosing a painting of the Crucifixion. M. North Germany, 14th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

STRASBURG (Germany). *Cathedral*. Organ, with carved ornamented case. Date, 15th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

STUTTGART (Germany). *Spitalkirche*. Good carved stalls. Date, 15th century. Lübke *Vorschule, zum Kirchlichen Kunst*, 5th ed.

SULLY (France). *Ch. of St. Benoît*. Carved stalls. M. France, 8th ed.

SUSA (Italy). *Cathedral. Chapel of the Virgin*. A gilded statue in wood of Adelaide, Countess of Susa. Date, 12th century. M. Central Italy, 5th ed.

TAFALLA (Spain). *The Parroquia de Santa Maria*. A fine cinquecento retablo, by Miguel de Ancheta, representing the lives of the Saviour and the Virgin. Date, about 1575? M. Spain, 3rd ed.

TARRAGONA (Spain). *Cathedral*. A good archbishop's throne; the organ was designed by Canon Amigó, of Tortosa. Date of organ, 1560. M. Spain, 3rd ed.

TARRAGONA (Spain). *Cathedral. The Choir*. The stalls and panelling behind them are of the very richest and most delicate work; the great desk for books is of the same period as the stalls, which were carved by Francisco Gomez and his son. Date, 1478. Street's *Gothic Architecture in Spain*; M. Spain, 3rd ed.

TERRANNOVA (Island of Sardinia). *Church*. A pulpit, with some good wood sculptures. M. Central Italy, 5th ed.

TERUEL (Spain). *Cathedral*. The Corinthian stalls in the choir are good, and still better is the cinquecento retablo, a noble work by Gabriel Yoli, a French sculptor. Date, about 1538. M. Spain, 3rd ed.

THOMAR (Portugal). *Ch. of João Baptista*. The east screen of the nave is of wood and marble. M. Portugal, 2nd ed.

TODI (Italy). *Cathedral*. Some fine carvings by Maffeo di Gubbio. M. Central Italy, 5th ed.

TOLEDO (Spain). *Cathedral*. The insides of the doors at the end of the south transept are finely carved in wood, by Diego Copin, of Holland; but the tournaments, centaurs, &c. are scarcely suited for a Christian temple's entrance. The Puerta del Reloj, or de la Feria, at the end of the north transept is much disfigured by some modern red and gilt woodwork, which ill accords with the old stone carvings. The carvings inside these doors are older in date and better in style than those at the south end. The *facistol* or lectern, in the choir, consists of an eagle on a Gothic tower, with statues in niches, and is excellent. The black wooden image of the Virgin before it is very ancient. The modern organs are churrigueresque, and sadly out of keeping with the older works. The primate's throne and the Transfiguration over it, in the choir, are carved by Berruquete. Date of doors at the south transept, 1541; of primate's throne, 1540? M. Spain, 3rd ed.

TOLEDO (Spain). *Cathedral. The Choir.* The lower range of stalls all round are the work of Maestro Rodrigo. The upper range were executed half by Berruguete, and half by Filipe de Borgoña. The old stall ends are picturesque in outline, very large and covered with tracery, panels and carvings, with monkeys and other animals sitting on them. Date, 1495, 1543. Street's Gothic Architecture in Spain; M. Spain, 3rd ed.

TOLEDO (Spain). *Cathedral. The Capilla Mayor.* The lofty Gothic retablo, in five divisions, contains carvings of the life of the Saviour and Virgin, executed by Juan de Borgoña, Ferdinando Rincon, el Maestro Felipe, and others, under the directions of Pedro Gumiel. The whole is *estofado*, or enamelled and gilt. Date, 1500. M. Spain, 3rd ed.

TOLEDO (Spain). *Cathedral. Sala Capitular de Invierno.* The old wardrobes are elaborately carved; they are the work of Gregorio Pardo, who wrought them for the Archbishop Salicco. In the Salon de la Sacristia is a small carved image of San Francisco, about 2½ feet high, by Alonzo Cano, which is a masterpiece of cadaverous exstastic sentiment. In the ochavo is the graven image of the Virgin, carved in black wood. It was saved from the infidels in 711, by one Godman, an Englishman, who hid it in a vault, whence it re-appeared at the re-conquest of Toledo. Date of wardrobes, 1549-51; of image of San Francisco, about 1650. M. Spain, 3rd ed.

TOLEDO (Spain). *Synagogue of San Benito.* A very poor gilt retablo, at the east end. M. Spain, 3rd ed.

TOLENTINO (Italy). *Cathedral.* A superb carved roof, richly gilt, with figures of the Virgin, Saviour, and numerous saints, in bold relief. M. Central Italy, 5th ed.

TORTOSA (Spain). *Cathedral.* The choir has fine *silleria*, with rich Corinthian ornaments, poppy heads, and saints, the work of Cristobal de Salamanca. Date, 1588-93. M. Spain, 3rd ed.

TOULOUSE (France). *Ch. of St. Sernin.* Five apsidal chapels, decorated with curious carvings of saints and legends. The stalls in the choir are well carved in the style of the 16th century. *The Crypt.*—The carved presses deposited here deserve attention. M. France, 8th ed.

TRAPANI (Sicily). *Collegio de' Gesuiti. Sacristy.* Excellent Renaissance carving in walnut wood. M. Sicily, 1st ed.

TRAPANI (Sicily). *Oratorio di San Michele.* Groups of coloured sculpture, of life-size, illustrating the Passion of our Lord, the work of Tipa, a Trapanese sculptor of the last century. M. Sicily, 1st ed.

TREQUIER (France). *Farmhonse, called Kermartin.* Bed of St. Yves, a favourite Breton saint. It is a cupboard bedstead, the front finely carved. M. France, 8th ed.

TREVES (Germany). *Cathedral.* The seats of the choir are inlaid with ivory and wooden mosaic. M. North Germany, 14th ed.

TROYES (France). *Ch. of Sainte Madeline.* Statues replacing the original ones of stone in the rood loft. M. France, 8th ed.

TRUJILLO (Spain). *The Parish Church of Santiago* The titular carved by Gregorio Hernandez. Date, about 1635. M. Spain, 3rd ed.

TUDELA (Spain). *The Parroquia. Parish Church.* A fine retablo which has been attributed to Hernandez from its grandiose character. Date, about 1620? M. Spain, 3rd ed.

TURIN (Italy). *The Royal Palace.* The inlaid floors, in woods of different colours, are remarkably beautiful. M. North Italy, 9th ed.

TUY (Spain). *Cathedral*. Fine *silleria del coro*. M. Spain, 3rd ed.

UDINE, CARNIOLA (Germany). *Duomo*. Some remarkable carvings in the interior. M. South Germany, 9th ed.

UEBERLINGEN (Germany). *Church*. Good carved stalls. Date, 15th century. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

ULM (Germany). *Minster*. The stalls in the choir are of oak finely carved, though in a quaint style of art, the work of Jörg Syrlin, an artist of Ulm. Busts supply the place of poppy heads: on the left side of the choir the seven heathen sages, including Pythagoras, Pliny, Cicero (in a hat), and the artist himself in the corner. Behind these, against the wall, are 20 heads of saints and prophets of the Old Testament. Above these, smaller, are apostles and saints. The opposite side of the choir is devoted to the ladies; the lowest row of heads represents the seven Sibyls and Syrlin's housekeeper; the middle row, celebrated women of the Bible; the upper row holy women and virgins, flanked by two doctors St. Cosman and St. Luke. The carved canopy of lime wood above the pulpit is by Syrlin the son. Date, 1469-74. M. South Germany, 9th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

ULM (Germany). *Antiquarian Society*. Particularly rich singing desk, carved by Jörg Syrlin the elder. Date, 1458. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

URACH, Württemberg (Germany). *Ch. of St. Amandus*. A beautifully carved stall or throne of oak, of Duke Ebuhard, with a representation of the sleeping Noah and his sons. Date, 1472. M. South Germany, 9th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

URACH (Germany). *The Castle, the Rittersaal in*. Gilt carvings and armorial bearings. M. South Germany, 9th ed.

URBINO (Italy). *The Ducal Palace*. The doors, windows, cornices, pilasters, and chimney-pieces are covered with arabesque carvings of foliage, trophies, and other ornaments of singular beauty. They were the work of Francesco di Giorgio of Sienna, assisted by Ambrogio Baroccio. Date, 15th century. M. Central Italy, 5th ed.

URBINO (Italy). *The Ducal Palace, Room adjoining the Library in*. Inlaid ornaments of the pannelling made by Maestro Giacomo of Florence. M. Central Italy, 5th ed.

USZAS, Hungary (Germany). *The Dom*. Carved stalls. M. South Germany, 9th ed.

VALENCIA (Spain). *Cathedral*. Corinthian *silleria del coro* carved in walnut. Part of the old retablo which was burnt in 1460 still exists, and is put up in the Capilla de San Pedro. Date of retablo, before 1460. M. Spain, 3rd ed.

VALENCIA (Spain). *Cathedral. Chapel of Nuestra Señora de los Desamparados*. Figure of the Virgin, the *Sagrada imagen*, richly carved and decorated by order of Benedict XIII. Date, 1410. M. Spain, 3rd ed.

VALENCIA (Spain). *Casa Consistorial Secretaria del Gobierno*. Fine gilt and carved ceiling. In the Salon de Cortes are a charming carved gallery and balustrade, and rich panelled ceiling. M. Spain, 3rd ed.

VALENCIA (Spain). *Colegio de Corpus. Chapel*. A carved crucifix of dark wood, the carving is one of the finest in Spain, but nothing is known of its origin. It belonged to the founder of the college, the Archbishop Juan Ribera. The feet extremities and anatomy are very fine. It is thought to be Florentine, and of the time of Jaen de Bologna. The wardrobes in the Sacristia with Doric ornaments are good. Date, before 1586. M. Spain, 3rd ed.

VALLADOLID (Spain). *Cathedral*. *Silleria del coro*, a portion of which, in walnut and brought from San Pablo

was designed by Herrera for the Duke of Lerma. Date, 16th century. M. Spain, 3rd ed.

VALLADOLID (Spain). *The Parish Church of the Antigua*. The *retablo* by Juan de Juni is one of the remarkable sculptures of Valladolid; the crucifix at the top of the Santa Barbara and Santa Ana is fine. Date, 1550? M. Spain, 3rd ed.

VALLADOLID (Spain). *Ch. of La Cruz*. Fine pasos, particularly the "Ecce Homo," and "the Christ in the garden;" the Christ at the pillar coloured like Morales, very fine, also the Descent from the Cross, especially the draperies of St. John; la Dolorosa or la Virgen de Candelas is an *imagen à vestir*. These are all by Gregorio Hernandez. Date, 1635? M. Spain, 3rd ed.

VALLADOLID (Spain). *Ch. of Las Huelgas Reales*. The *retablo* is a superb carved work of Hernandez. The Ascension of the Virgin, San Bernardo kneeling, and two St. Johns are good. Date, 1616. M. Spain, 3rd ed.

VALLADOLID (Spain). *Ch. of San Lorenzo*. A repetition of the Virgen de las Candelas in La Cruz, a fine *paso* by Hernandez. Date, 1635? M. Spain, 3rd ed.

VALLADOLID (Spain). *Ch. of San Miguel*. The classical *retablo* with carvings of the Nativity and Circumcision, has been attributed by some to Becerra, but it more probably is the work of Jordan. The figure of San Miguel is by Pompeo Leoni. Date, about 1560; of figures, about 1605? M. Spain, 3rd ed.

VALLADOLID (Spain). *Parroquia de la Magdalene*. The Corinthian *retablo* is a masterpiece of Esteban Jordan. The figures of the apostles St. Peter and St. Paul, and the Magdalen, the Ascension of the Virgin, and the Adoration, are grand though the figures are somewhat stumpy. Date, 1597. M. Spain, 3rd ed.

VALLADOLID (Spain). *El Penitencial, or Santa Maria de las Augustias*. A *retablo* of Corinthian order, with black and gold ornaments, and several pasos; the celebrated Dolorosa by Juan de Juni is very fine. The figure is larger than life, clad like a widow, and seated on a rock. Date, 1585? M. Spain, 3rd ed.

VALLADOLID (Spain). *The Hospital of la Resurreccion*. A fine *paso*, La Virgen del Escapulario, by Hernandez. Date, 1635? M. Spain, 3rd ed.

VALLADOLID (Spain). *Museum. Sala primera*.—Three little statues by Berruguete. Santa Teresa de Jesus, from La Carmen, a masterpiece of Hernandez. St. Francis, also by him. Christ bearing the Cross, a superb *paso*, by Hernandez. Sepulture of Christ, by Juan de Juni. Another Santa Teresa, by Hernandez. Statue of San Antonio, by Juni. The Virgin giving the Scapulary to Simon Steck. Statue of San Bruno by Juni, very grand, simple, and severe. A beautiful Virgin by Hernandez, from La Carmen. San Antonio, the first hermit, by Juni; also several small Statues by Berruguete. *Sala Segunda*.—A curious Gothic bas-relief. Statue of San Dimas, the Good Thief, by Hernandez. Death of the Saviour, by Hernandez. More statues by Berruguete. Date, 16th and 17th centuries. M. Spain, 3rd ed.

VALLADOLID (Spain). *Museum. Sala Tercera*.—Some Pasos by Hernandez. A Pietà also by him. The Good and Bad Thief by Leon Leoni, very fine. Baptism of Christ by Hernandez; and the Burial of Christ by him. Two lecterns. *Sala de Juntas*.—Small statues and crucifixes and escriptorios, tables, and various articles of altar furniture. *Gran Salon*.—Two angels by Hernandez. Figures of San Miguel and San Juan by Berruguete. Date, 16th and 17th centuries. M. Spain, 3rd ed.

VALLADOLID (Spain). *Museum*. Various painted sculptures, the finest of which are by Berruguete, Juan de Juni

and Hernandez. On the ground-floor, in a small chapel, is the former retablo of San Benito, which is a chef-d'œuvre in its architecture, sculpture, and painting of Berruguete, 1526-32. By him also are the walnut choir seats from San Benito, in which he was assisted by his worthy pupil, Gaspar de Fordesillas. The saint and coat of arms over each stall indicate the seat of the prior or head of each Benedictine convent in Spain. Date, 16th century. M. Spain, 3rd ed.

VALLOMBROSA, near FLORENCE (Italy). *Monastery, Church in.* The sacristy is lined with presses of elegant sculpture in chestnut wood. M. Central Italy, 5th ed.

VENDÔME (France). *Church.* The stalls in the choir are beautifully and elaborately carved. M. France, 8th ed.

VENICE (Italy). *Accademia delle Belle Arti. Sala del Assunta.* The fine gilt and carved roof is a splendid specimen, supposed to have been executed by Fra Cherubino Ottali. The roof of the Sala delle Antiche Pitture is an elaborate specimen of very beautiful painted and gilt carving of the Renaissance. In the corridor opening out of the Pinacoteca Contarini is a collection of sculptures in wood, chiefly ebony, executed by Brustolon. Date, 15th century. M. North Italy, 9th ed.

VENICE (Italy). *Cathedral of San Marco. The Sacristy.* The presses and seats are ornamented with intarsia work. Those by Fra Sebastiano, Schiavone, and Ferrando da Bergamo are considered as amongst the best of this species of art. M. North Italy, 9th ed.

VENICE (Italy). *Ch. of the Frari.* The stalls of the choir, which extends as far as the fifth arch of the nave, are of the very finest work, the backs most beautifully inlaid or worked in tarsia, by Giovanni Paolo di Vicenza, or according to others, by Marco di Vicenza. The statue of St. John in the niche over the altar is by Donatello. Date, 1468. M. North Italy, 9th ed.

VENICE (Italy). *Ch. of Santi Giovanni e Paolo. Chapel of St. Dominick.* A bas-relief representing the actions of St. Dominick by Camillo Mazza. In the chapel of the Rosary are some brandsome carvings, by Brustolon. M. North Italy, 9th ed.

VENICE (Italy). *Ch. of San Giorgio Maggiore.* The 48 seats in the choir are beautifully sculptured by Albert de Brule, a Fleming; they represent events in the life of St. Benedict. M. North Italy, 9th ed.

VENICE (Italy). *The Doge's Palace. The Doge's bedroom.* The inclined carved roof is very beautiful. M. North Italy, 9th ed.

VENICE (Italy). *The Doge's Palace. Sala delle Quattro Porte.* Four doors, designed by Palladio, remarkable for their symmetry. The ceiling is the joint production of Palladio, Sansovino, and Vittoria; the two first having given the designs, which were executed by the last. (Wood-work?) Date, 16th century. M. North Italy, 9th ed.

VENICE (Italy). *Scuola di San Rocco. The Upper Sala.* Round this hall are sculptures in wood; those on the side opposite the altar are by Francesco Pianta, and a certain Michael Angelo, of Florence. M. North Italy, 9th ed.

VENICE, the Island of MURANO near (Italy). *Cathedral.* Behind the high altar is a curious bas-relief of San Donato, including portraits of the Podestà Memmo and his wife, executed by some Venetian artist, and said to be amongst the earliest known specimens of the Venetian school. Date, 1310. M. North Italy, 9th ed.

VERCELLI (Italy). *Cathedral.* The carvings of the choir were restored from a design of Ranza, an architect of Vercelli. The original wood work was burnt by the French. Date, 1822. M. North Italy, 9th ed.

VERONA (Italy). *Ch. of Sant' Anastasia.* The work of the principal door is well deserving of notice from its chaste design. M. North Italy, 9th ed.

VERONA (Italy). *Ch. of San Fermo Maggiore*. The ceiling is of wood, but spoilt by modern restorations. M. North Italy, 9th ed.

VERONA (Italy). *Ch. of Santa Maria in Organo*. The intarsiatura, or inlaid work of the choir, is by Fra Giovanni, an Olivetan friar, who is considered as the greatest master in this branch of art. In the chapel of the Holy Sacrament, is a candelabrum of walnut tree wood, carved with beautiful grotesques. The sacristy contains more intarsiatura and carving of Fra Giovanni. Date, 1499. M. North Italy, 9th ed.

VERONA (Italy). *Ch. of San Zenone*. The roof is exceedingly curious, and elaborately ornamented, painted in faint colours. M. North Italy, 9th ed.

VIENNA (Germany). *Cathedral of St. Stephen*. Elaborate carved work in the stalls of the choir, by William Rollinger. Date, 1484. Below the organ loft, between the aisle and the north transept, is carved (in wood?) the portrait of Anton Pilgram, a sculptor and architect of the church. M. South Germany, 9th ed.; Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

VIENNA (Germany). *Cathedral of St. Stephen*. Organ with decorated case. Date, 15th century? Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

VIENNA (Germany). *Cathedral of St. Stephen*. Ciborium or baldachin (?) of wood (?) above the Leopold altar. Gothic work. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

VIENNA (Germany). *Greek Church*. A screen separating the nave from the altar, on which are paintings of the Virgin, the Redeemer, and many saints. M. South Germany, 9th ed.

VIENNA (Germany). *Ambras Museum, 5th Room*. Admirable carvings, the best are the rape of the Sabines, and a battle-piece, by Colin of Mechlin. M. South Germany, 9th ed.

VIENNA (Germany). *Ambras Museum, 6th Room*. A cross-bow, the stock of which is inlaid with ivory, covered with etchings and engravings, by Albert Dürer, who has inscribed his well-known monogram underneath. Date, 15th century. M. South Germany, 9th ed.

VIENNA (Germany). *The Schönfeld Museum*. Wallenstein's Crucifix (Vesperbild) said to be carved by Albert Dürer. Date, 15th century. M. South Germany, 9th ed.

VIENNA (Germany). *The Schatzkammer or Jewel Office*. A crucifix carved by Benvenuto Cellini. Date, 16th century. M. South Germany, 9th ed.

VIENNA, SAXENBURG, near (Germany). *Castle in the centre of the lake*. Rich carvings in the interior. M. South Germany, 9th ed.

VILLA CASTIN (Spain). *The Parish Church*. Two fine retable, one given by the Tobar family. Date, 1597. M. Spain, 3rd ed.

VILVORDE, near MECHLIN (Germany). *Church*. Fine carved stalls in the choir. M. North Germany, 14th ed.

VISEN (Portugal). *Cathedral*. The stalls are a curious mixture of flamboyant and Renaissance. M. Portugal, 2nd ed.

VOLTERRA (Italy). *Cathedral*. Large figures representing the Adoration of the Magi, another representation of the S.S. Nome di Gesù, was presented to the town, by S. Bernardino da Sienna. Date, 1424. M. Central Italy, 5th ed.

WALCOURT (Germany). *Church*. Curiously carved stalls. M. North Germany, 14th ed.

WELLS (England). *Cathedral. Choir*. The stalls are entirely modern, and arranged in groups of five within each arch. The old misereres are replaced in the lower
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seats. They are early decorated and exhibit the usual grotesques and foliage. M. English Cathedrals, 1st ed.

WELLS (England). *Episcopal Palace. Hall.* Richly carved doors and wainscoting. M. English Cathedrals, 1st ed.

WETTINGEN, near ZURICH, (Switzerland). *Convent Church.* Carved shrine or chest of late Gothic work. Lübke, *Vorschule zum Kirchlichen Kunst*, 5th ed.

WETTINGEN, CONVENT OF, near ZURICH (Switzerland). *Church.* Carved stalls. M. Switzerland, 10th ed.

WIMPFEN, Wütemberg (Germany). *The Stadtkirche.* Curious carvings. M. South Germany, 9th ed.

WINCHESTER (England). *Cathedral.* The stalls of the choir are of oak, as black as ebony, and probably exhibit the very finest woodwork of their date and style (which is the best) in the kingdom. "They are early decorated (geometrical) work, and their canopies and gables bear considerable resemblance to those of the tomb of Edmund Crouchback, in Westminster Abbey." The beauty and variety of the carvings are wonderful, and represent human heads full of expression; monkeys and animals sporting amongst foliage, &c. Date, 1296. The *misereres* below are of early character and interesting. Their date is rather later than those (early English) in Exeter Cathedral, the most ancient in the kingdom. The desks and stools in front of the upper range bear the initials of Henry VIII., Bishop Stephen Gardiner, and Dean Kingsmill; and the date, 1540. Willis; M. English Cathedrals, 1st ed.

WINCHESTER (England). *Cathedral. The Choir.*—The rich pulpit on the north side bears the name of its donor, "Thomas Silkstede, Prior," on different parts of it. Date, 1498–1524. The episcopal throne is modern, from the design of the late Mr. Garbett. *The Presbytery.*—The vaulting (of wood) is the work of Bishop Fox (1500–1520) and displays on its bosses a mass of heraldry besides (at the east end) the various emblems of the Passion, together with a number of faces, representing Pilate and his wife, Herod, Annas, and Caiaphas, Malchus, with the sword of Peter, dividing his ear, Peter himself, and many others, all curious. M. English Cathedrals, 1st ed.

WINCHESTER (England). *Cathedral. The Presbytery.*—Upon the side screens are placed mortuary chests, the work of Bishop Fox, containing the bones of West-Saxon kings and bishops. These chests, six in number, are carved, painted, and gilt, and in the style of the Renaissance. Date, about 1525. On either side of the altar are doors with carvings in the spandrels representing the Annunciation and the Visitation of Elizabeth. *The Lady Chapel.*—The carved panelling of the western half of the chapel, the seats, desks, and screen of separation, are all excellent. Date, 15th and 16th centuries. *South Chapel in Nave.*—Very rich and beautiful woodwork. Date, about 1500? *South transept.*—A bench of very rude construction, and simply ornamented; possibly coeval with the transept itself, viz., 11th century. M. English Cathedrals, 1st ed.

WINCHESTER (England). *Church of St. John the Baptist.* Parlores and bench ends. Date, 14th century. Walcott's Cathedrals of the United Kingdom, 1st ed.

WINCHESTER (England). *The College. Chapel.*—Roof of fan tracery of Irish oak. Carving over the altar, by Gibbons. *Hall.*—Timber roof and wainscot, dated, 1540. Walcott's Cathedrals of the United Kingdom, 1st ed.

WINCHESTER (England). *Hospital of St. Cross. Refectory.*—Timber roof. *Founder's Rooms.*—Carved oak presses set up by Bishop Sherborne. *Church. Parlores.*—Tudor stalls of cinquecento work. Date of presses, 15th century. Walcott's Cathedrals of the United Kingdom, 1st ed.

WINCHESTER (England). *The Dean's Stable*. An original wooden roof of the time of Edward I. The corbel heads represent a king and a bishop. The work is of rude character. J. H. Parker; M. English Cathedrals, 1st ed.

WITTSTOCK (Germany). *Marienkirche*. Carved sacramentsschrein. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

ST. WOLFGANG, Styria (Germany). *Church*. A very remarkable carved altar-piece, by an artist named Michael Pacher. It consists of a series of subjects carved in high relief, associated with paintings, the central portion representing the three kings of Cologne, the Virgin blessed by the Heavenly Father, with the statues of St. Wolfgang and St. Rupert at the sides, as large as life, surmounted by pinnacles and foliage, and by figures of the Saviour between Mary and St. John, accompanied by the Archangel Michael and other saints. Date, 1481. M. South Germany, 9th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

WORCESTER (England). *Cathedral. Choir*. Rich canopied stalls of oak. Date, 1397. Walcott's Cathedrals of the United Kingdom, 1st ed.

WÖRLITZ, near DESSAU (Germany). *Gothic House in Schock's Garden*. A bas-relief carved by Albert Dürer. M. North Germany, 14th ed.

XANTEN (Germany). *Stiftskirche*. Stalls of Roman work and ornament. Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

YORK (England). *Cathedral. Nave triforium, north side*.—Great beam, carved like a dragon's head, curved back, which supported the font cover. *Choir*.—52 canopied stalls carved in London out of Dutch oak under the care of Sir Robert Smirke, Mr. Wild, and Mr. Mackenzie. Reredos of same material. *Inner Vestry*.—Record chest, with sculptures of the story of St. George of the time of Henry V. Date, stalls and reredos, 1830. Walcott's Cathedrals of the United Kingdom, 1st ed.

YORK (England). *Ch. of the Holy Cross*. Early perpendicular lectern with a book chained to it. Walcott's Cathedrals of the United Kingdom, 1st ed.

YPRES (Belgium). *Cathedral of St. Martin*. A carved pulpit. M. North Germany, 14th ed.

ZAMORA (Spain). *Cathedral*. The *coro* is carved in a tedesque manner like Rodrigo Aleman; the open Gothic spire of the bishop's seat, and the carved door with figures and Gothic work to the left of the high altar, are fine specimens. Date of the *coro*, 1490. M. Spain, 3rd ed.

ZAMORA (Spain). *Cathedral. The Choir*. Very rich late stalls and canopies, the backs carved with figures, and those over the lower range of stalls throughout with half-length figures from the Old Testament. Street's Gothic Architecture in Spain; M. Spain, 3rd ed.

ZANTEN (Germany). *Ch. of St. Victor*. The altar of the Virgin is of carved oak. M. North Germany, 14th ed.; Lübke, Vorschule zum Kirchlichen Kunst, 5th ed.

ZARAGOZA (Spain). *The old Cathedral*. The three sedilia to the right used by el sacerdote, who consecrates the host, el diacono, who reads the Gospel, and el subdiacono who reads the Epistle, are good. In the choir the archbishop's throne and the *facistol* or lectern are both fine. In the Capilla de San Bernardo is a retablo with good carving, especially the Circumcision, and the tute ar to whom the Virgin dictates a book. Date of *facistol*, 1413. M. Spain, 3rd ed.

ZARAGOZA (Spain). *The new Cathedral. Capilla de San Lorenzo*. The retablo is a poor performance of Ventura Rodriguez. Date, about 1750. M. Spain, 3rd ed.

ZARAGOZA (Spain). *The New Cathedral*. The silleria of 115 seats was admirably carved in oak by Juan Moreto, of

Florence, with subjects principally connected with Mariolatrous legends. The chapel of the Pilar contains the holy image of the Virgin, which is small and graven out of a resinous, almost black, wood. As a work of art it is rude and second rate. Date, 1542. M. Spain, 3rd ed.

ZARAGOZA (Spain). *Church of San Pablo. The Choir.* Stalls. Date, 1500-1520. Street's Gothic Architecture in Spain.

ZWICKAU (Germany). *Ch. of St. Mary.* A richly carved Gothic frame surrounding a painted altar-piece. In the sacristy is an elaborate piece of carving representing the Holy Sepulchre. Date, 1479. M. North Germany, 14th ed.

ZWOLLE (Holland). *Ch. of St. Michael.* A handsome carved pulpit. M. North Germany, 14th ed.